

54



Craftsmen's Convention Issue

AUGUST

THE

INLAND

PRINTER

*Leading Publication
in the World of
Offset-Letterpress
Printing*



Craftsmen Convene in Philadelphia

The Pickering Press of John Anderson

The 1954 Album of Craftsmen Presidents

How to Plan Makeup and Lockup Procedure

A Tribute to Achievement—District Representatives

Another Linotype First . . .

The Hydraquadder



**this first truly
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Linotype's entirely new and entirely different Hydraquadder increases production and reduces the cost of quadded composition.

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"Some Reasons Why Printers Prefer Ludlow"

That's the title of the big, new 32-page booklet we have just completed. It outlines in detail some outstanding Ludlow advantages and operating economies which you should know about.

This new booklet graphically illustrates and describes the way in which the Ludlow helps to solve such printing plant problems as type shortages, type breakage, scarcity of spacing material, excessive press make-ready, press work-ups, congested floor space, multiple forms, and ruleform composition—to mention just a few.

As you go through this booklet you will realize some of the reasons why so many progressive printing and publishing firms, specialty printers and others have discarded the old, time-honored typesetting methods and have changed to the improved Ludlow system of all-slug display and job composition.

Send for your free copy of this new 32-page booklet—it will give you a better understanding of Ludlow's contribution to efficient composing room production. It is real information for you.

LUDLOW TYPOGRAPH COMPANY

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Paper shouldn't be *your* problem ... why let it be a headache?

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DALTON, MASSACHUSETTS

AUGUST 1954

Vol. 133

No. 5

The Inland Printer



FIRST PUBLICATION OF ALL THE PRINTING INDUSTRY

In this issue

• It's convention time again and, as in the past, we're proud to dedicate this issue to Craftsmen and to their International organization. Special convention features begin on page 45 with a story and pictures about convention activities and the host city, Philadelphia. • On page 53 you'll find pictures and brief biographical sketches of the industry leaders who have been nominated as Outstanding Craftsmen. The *Inland Printer's* Benjamin Franklin bronze plaque will be awarded at the Philadelphia convention to the Outstanding International Craftsman of the Year. • Further tribute is paid to Craftsmen leaders on pages 56 and 57, where you'll find stories about the fourteen District Representatives. And, beginning on page 61, there's our annual Album of Craftsmen Club Presidents, this year bringing you pictures of 92 club leaders as well as notes about the other officers of Craftsmen's clubs in this country and abroad. • In addition to news about the convention and Craftsmen, you'll find on page 50 another in our series of articles on private presses by P. K. Thoma-jan, and on page 54 Robert T. Rice continues his discussion of premakeready techniques. • And our regular department editors round out the issue with discussions of practical problems in shop techniques, graphic arts design, and management problems.

Next month

In the September issue, G. Harvey Petty will resume his interesting series of articles on "Basic Design in Printing" with an analysis of advertising blotters and how to design them. Illustrations will show four different ways of setting a blotter. Coincidentally, P. R. Russell will present an article on how insurance men can use blotters. In observance of "I Am an American" Day in September, a special insert designed and printed in three colors by Richard J. Hoffman of the Los Angeles City College Press will appear as the frontispiece.

Manuscripts

The *Inland Printer* will accord manuscripts, photographs, drawings, etc., courteous attention and normal care, but cannot be held responsible for unsolicited contributions. Contributors should keep duplicate copies of all material sent in. Address all contributions to The *Inland Printer*, 309 West Jackson Boulevard, Chicago 6, Illinois.

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PLATE MAKING
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NIGHT**
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Last Longer

Last Longer

ACCURATE DIES

Last Longer...



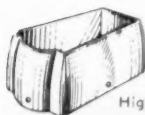
SAME DAY SERVICE

**... NO WONDER! because all
ACCURATE DIES are made
entirely of hardest steel.**

Jackets

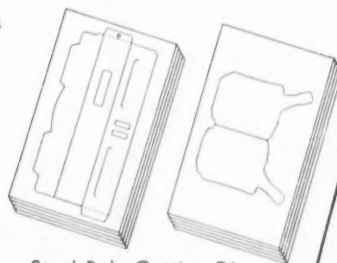


For Platen Press



High Label Dies

For Cylinder Press



Steel Rule Cutting Dies



**OVER
560,000
IMPRESSIONS**

In January of 1949 you people made a twelve up die for us that has turned out far better than our wildest dreams. We have been using this die on a Kluge press and the results are amazing. The die has been on the press twenty-one times, and we have already received over 560,000 impressions on the die.

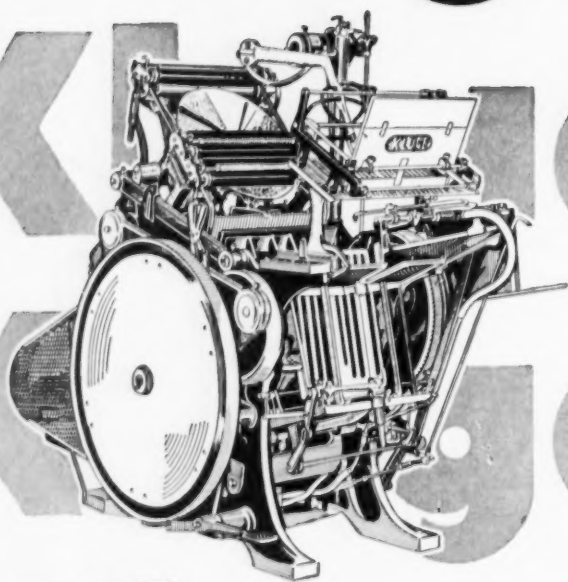
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Control

BRANDTJEN & KLUGE, INC.
SAINT PAUL 3, MINNESOTA

Thousands Of Printers Get Highest Accuracy Of Register By Using . . . the CRAFTSMAN Standard Line-Up and Register Table



THE Craftsman Standard Line-Up and Register Table is the versatile table you need to secure highest accuracy for making layouts, strike-sheets, stick-up sheets, lining up press sheets, registering color work, etc.

Every form is keyed to one strike sheet, and feeds to the same points of contact on the Craftsman Table as on the press. Guides and clamps will take any sheet from a post-card to the full limit of the working surface.

Basic design consists of two straight-

Craftsman Standard Line-Up And Register Table. Available in five sizes, with working surface of table 28" x 39", 39" x 51", 46" x 66", 51" x 76", and 62" x 84".

edges, positioned at perfect right angles to each other, and operating in machine cut geared tracks. Fluorescent lighting, stainless steel scales, and other valuable features make the Craftsman Standard Table the accuracy choice of thousands of printing plants all over the world.

Yes, it will pay you to investigate the Craftsman Standard Line-Up And Register Table. Five efficient table sizes. Write for big free catalog . . . that holds the answers. Fill out coupon and mail today!

CRAFTSMAN LINE-UP TABLE CORP., WALTHAM, MASS.



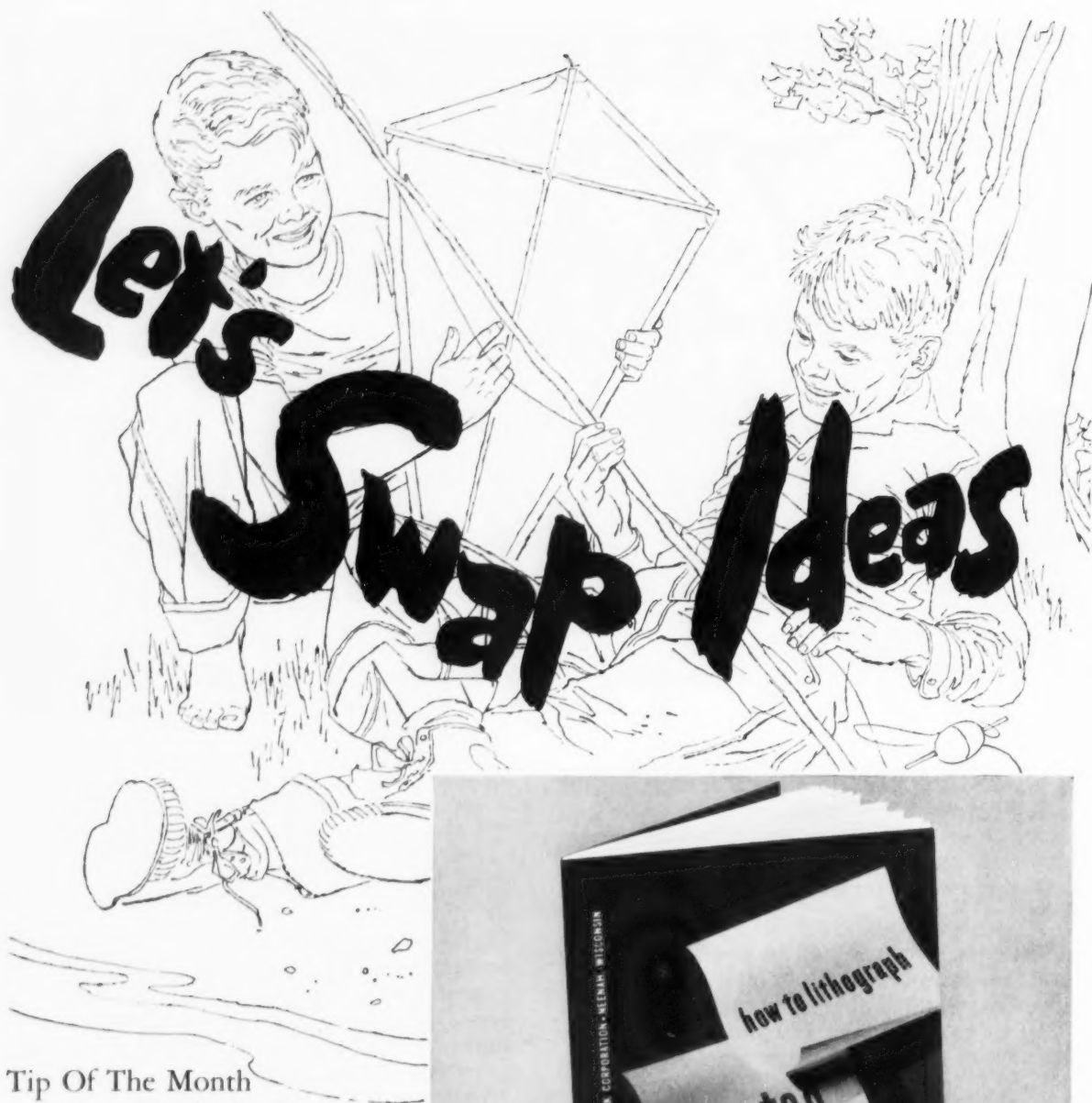
Craftsman Line-up Table Corp.
57-J River Street, Waltham 54, Mass.

Please send free Craftsman Catalog.

Name.....

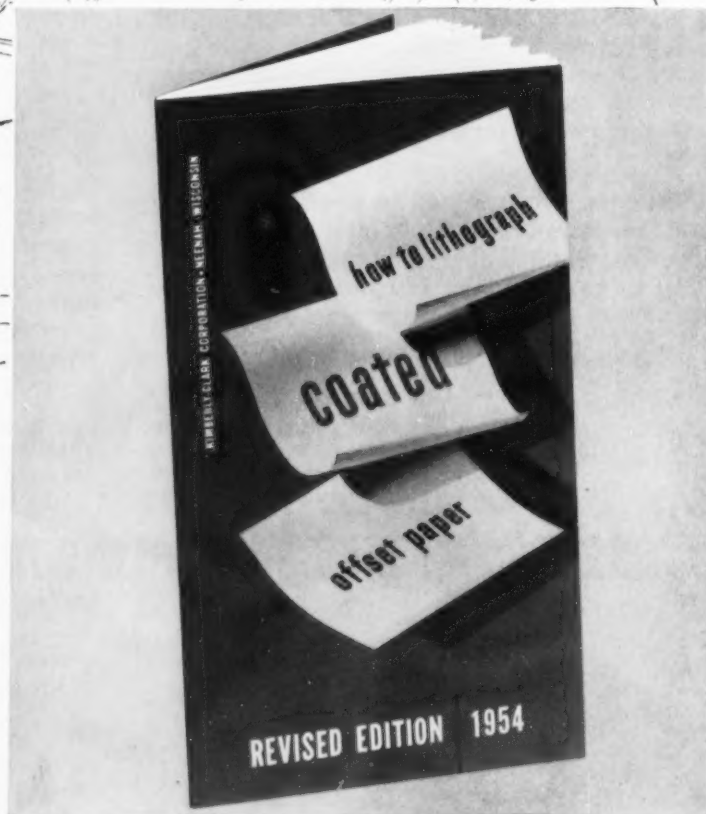
Company.....

Address.....



Tip Of The Month from Kimberly-Clark

Send for the new, revised edition of Kimberly-Clark's helpful booklet, "How to lithograph coated offset paper". Written especially for you by a nationally famous authority on offset printing, it follows coated printing paper step by step through the entire lithographic process—from the time the paper arrives at your shop until the ink dries on the finished job. It tells you how to handle coated offset paper in the pressroom and on the press; how to make ink adjustments; how to regulate pressure between the plate and blanket for best reproduction; how to test coated paper for weight, bulk, moisture balance, pick strength, and so on. For your free copy, write "How to lithograph coated offset paper", Kimberly-Clark Corporation, Neenah, Wis. Supplies are limited, so write now!



This FREE, 48-page booklet contains all sorts of helpful hints and valuable information that can save you time and money!

Kimberly-Clark invites you to match your printing ideas with these—and win a \$50 Bond!

Slick fix for broken fin

When the channel entrance fin for the em quad matrice channel on one of our Linotypes broke, our operator came up with a pretty slick temporary fix. Not having a spare part on hand, he took the channel entrance fin off of the pi channel entrance, and placed it where the broken fin had been. Then taking a piece of two point brass rule, he cut out a temporary replacement fin, and put it in place. Although not a perfect fit by any means, it served the purpose and enabled us to get production from the machine until the ordered replacement fin arrived.

*John Blair, Foreman Composing Room,
Advocate Printing Co., Newark, Ohio*

Hot idea for sticky ink tube caps

We have all tussled with a stuck cap on a tube of ink at one time or another, and in many cases twisted the tube out of shape or burst the side, while the cap remains secure. This cap can very easily be removed by holding it over the flame of a lighted match until the cap is very hot to the touch. Then place a rag over cap (so as not to burn fingers) and turn. The cap removes easily, and the tube is not twisted out of shape.

*Terry A. Barker,
Giles Press, Salt Lake City, Utah*

Uses colored pencils for typesetting instructions

The use of colored pencils for marking instructions to line-casting operators can prevent a great deal of confusion and save considerable time. Indications of type size, type face and line length are easy to distinguish and seldom misread when a brilliant red pencil is used. The color scheme can be extended to simplify separation of type sizes where the large mass of copy is to be set in one size with headings in a larger size, and explanatory notes and similar material in smaller size. By using red for marking body type, green for the larger size and blue for the

smaller, the operator can quickly select the copy to be set in the size with which he is working. Indications for caps, italics, bold face, etc., are seldom overlooked when marked with color.

*Leon V. Gonigam, Mech. Supt.,
Republican-Times Printing Co., Ottawa, Ill.*

It's easy to cut small labels

The problem of cutting labels that are too small for the cutter can be solved. Set your form four or more times depending on the size and quantity wanted. Insert a type-high cutting rule (2 picas longer than the length of the finished label) for each label in the form. Cut stock large enough for easy handling on the press. To finish, place a piece of chip board, the same size as the stock, on top and bottom to make handling easier while cutting; then cut back edge first, guide edge last. For a more exacting job, run type first, then cutting rules. With this system, other similar problems can also be solved.

*Karl C. Herald, Proprietor,
Herald Printery, Woodside, New York*

Cash in your printing idea— win a \$50 Bond

Each month we mail out four to eight \$50 bonds for new ideas. More than \$3,000 in bonds has already been awarded for ideas used in our magazine "Swap Ideas" advertisements!

If your idea has helped you and will help other printers, it deserves a try for a \$50 bond. If you've won once—you are eligible to win again!

Just send your idea to "Let's Swap Ideas", Dept. 1-84, Kimberly-Clark, Neenah, Wisconsin. For each idea used in our magazine advertising, we will give the sender name credit and a \$50 United States Savings Bond.

All ideas contributed become the property of Kimberly-Clark for use in any printed form. In case of duplicate ideas, only the first received is eligible for the award. This offer supersedes any offer published in previous advertisements, and continues for two months only.

There's a Kimberly-Clark Coated Printing Paper For You!

Now, a coated paper to meet every offset and letterpress need—from the highest quality paper for the very finest in reproduction, to the thriftiest, biggest-value paper for volume runs. There are eight Kimberly-Clark grades in all, and they are all available in cases or handy carton packs. If you'd like samples of any one—or all eight, your Kimberly-Clark distributor is the man to see!

For Offset:

Prentice Offset Enamel
Lithofect Offset Enamel
Shorewood Coated Offset
Fontana Dull Coated Offset

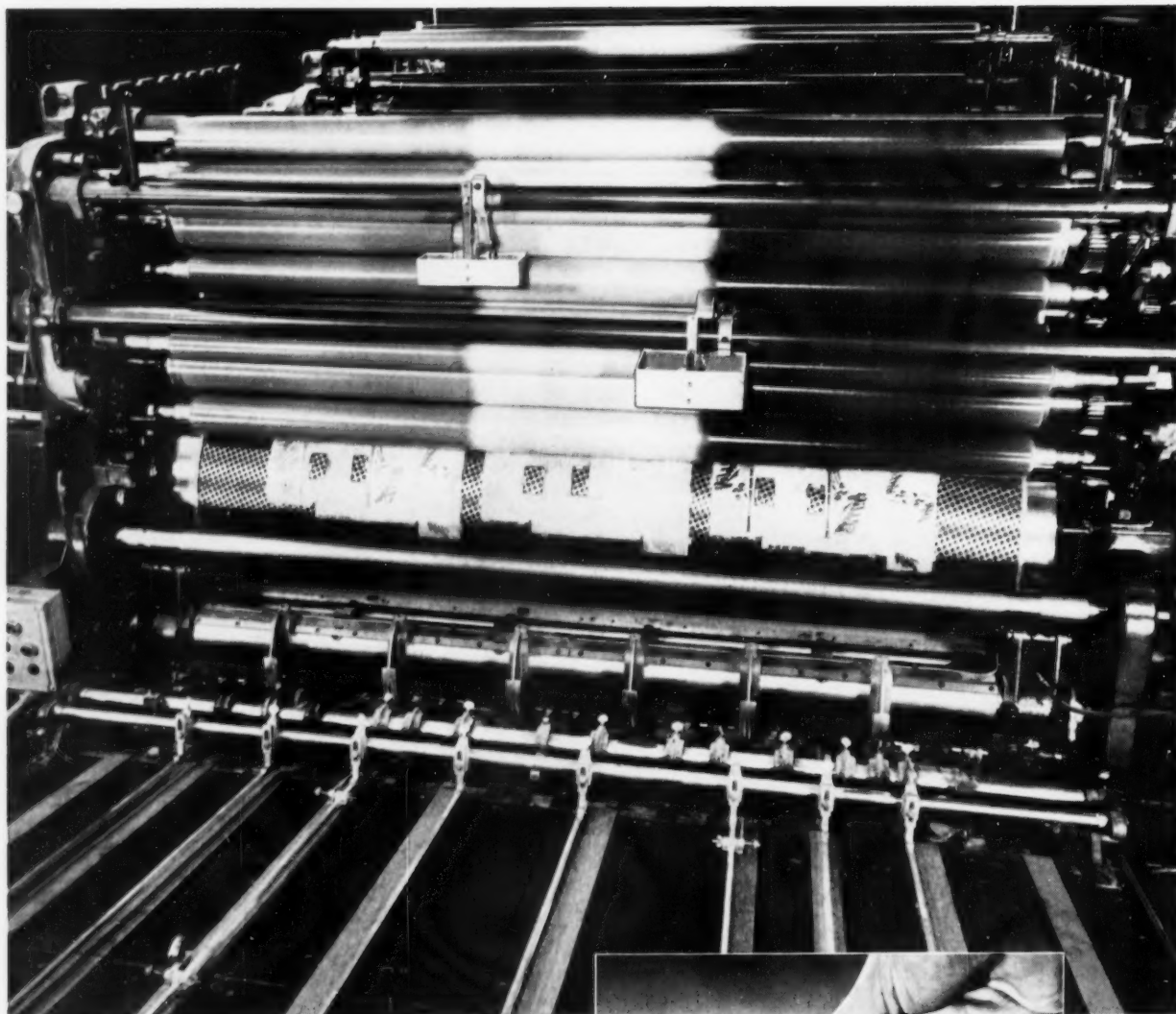
For Letterpress:

Hifect Enamel
Crandon Enamel
Trufect Coated Book
Multifect Coated Book



Products of
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You'll print Better . . . ***Dayco Rollers***



The first synthetic, first sleeve-type printing roller and still the best! Will not swell or shrink—never becomes hard or brittle. Daycos are the smoothest, softest synthetic rollers made. They're perfect for modern high-speed presses.



sell More with in every press position

For the truest fidelity you've ever known, reproduced sheet after sheet in full-count for full-profit and waste-free runs, use softer, longer lasting, synthetic Dayco Rollers. In every press position — form, distributor, angle or ductor — they'll out-perform all others. They'll turn out *more* saleable sheets per day regardless of the length or speed of run because Dayco Rollers have maximum efficiency at highest speed.

That's because Daycos are the result of years of scientific research that have produced high-speed rollers which retain their consistency always. They keep their same diameter without regard to changing seasons, temperature or humidity. Daycos never swell, shrink or change — seldom need resetting during runs.

More than that, Dayco Rollers pick up and deposit inks with unerring accuracy that results in sparkling impressions of dot, halftone, fine line or type, imparting to every sheet a greater sales appeal.

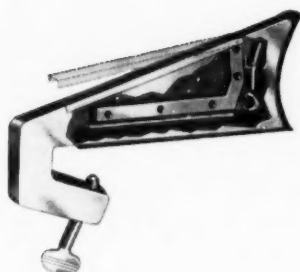
Versatile Daycos work perfectly in every press position on every type of stock and then wash up with ease at end of run or change of ink.

Daycos give you longer service, too, for they are built to last and last. And, when finally Daycos do need reconditioning, they can be re-Daycoed for a fraction of the original cost for double and triple service life.

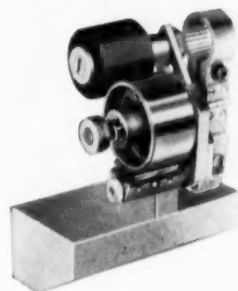
Learn how you can improve your printing and sell *more* of what you print with Dayco Rollers on your presses. Mail the coupon below for all the money-saving facts today!

Add to your profits with these two Dayco Products

The Dayco Fountain Divider



Ideal for split color and all fountain uses. Gives complete control at the fountain without strain on the ratchet. Easily adjusted, easy to clean, completely leakproof. Holds its shape at all times. Fully guaranteed.



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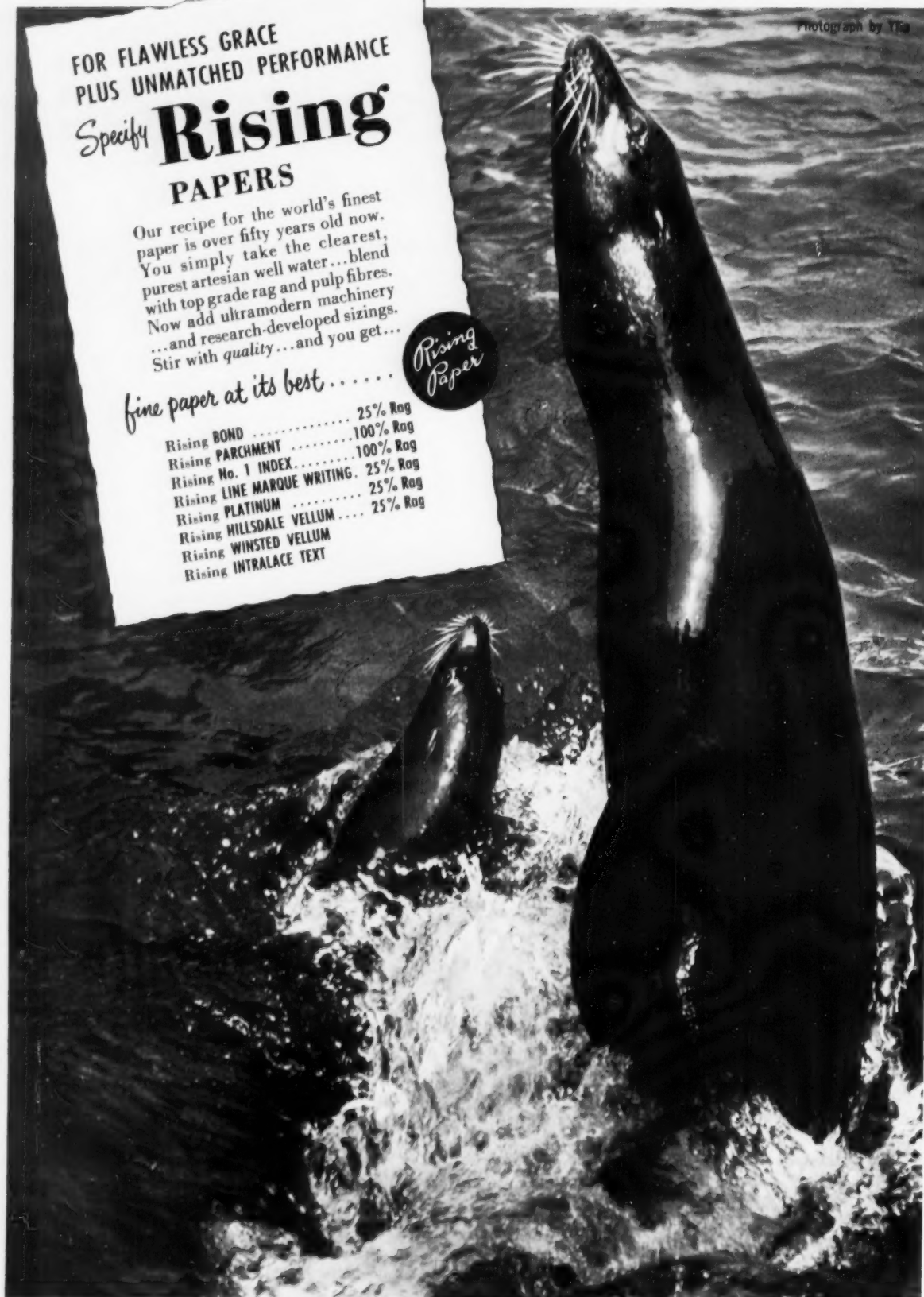
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Practical Press Efficiency
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Pneumatic Throwoff . . .
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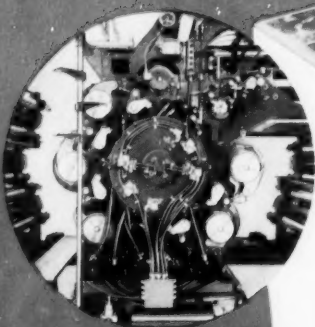
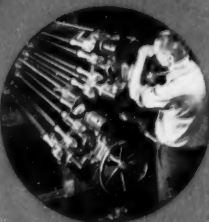


Plate Hooks . . . Worm-type
construction eliminates back-
off due to impression load.

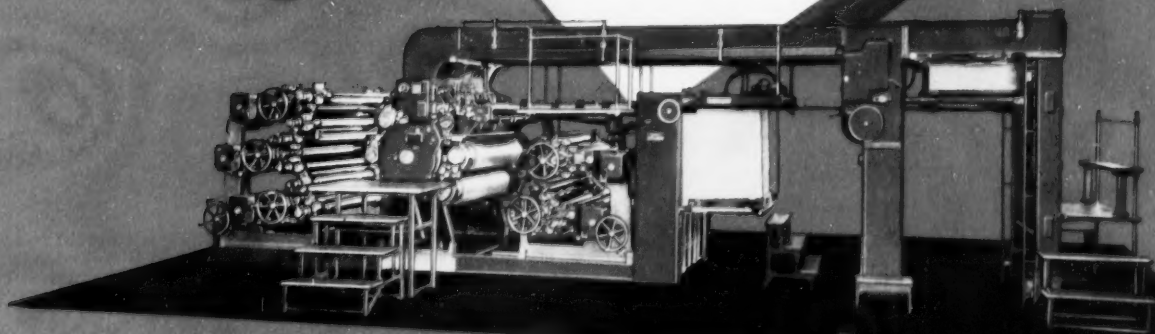
Ink Distribution . . . Even,
complete control . . . easily adjusted
from pressroom floor.



In quality printing houses, Cottrell 36" x 48" 5 Color Rotary Letterpresses consistently show the highest "net production". From two to five colors in breathtaking reproduction, Cottrell presses prove the outstanding value of "no-sheet-transfer"

The common impression cylinder method was designed by C. B. Cottrell & Sons Company to retain close register at high speed. It is a proven feature.

Over 7,000 Impressions Per Hour have been regularly attained on this press. Write or call for details . . . Figures like these belong in your future operation.



New Cottrell 36" x 48" C.F. 5-Color Rotary Letterpress

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...COLOR PRESS PIONEERS

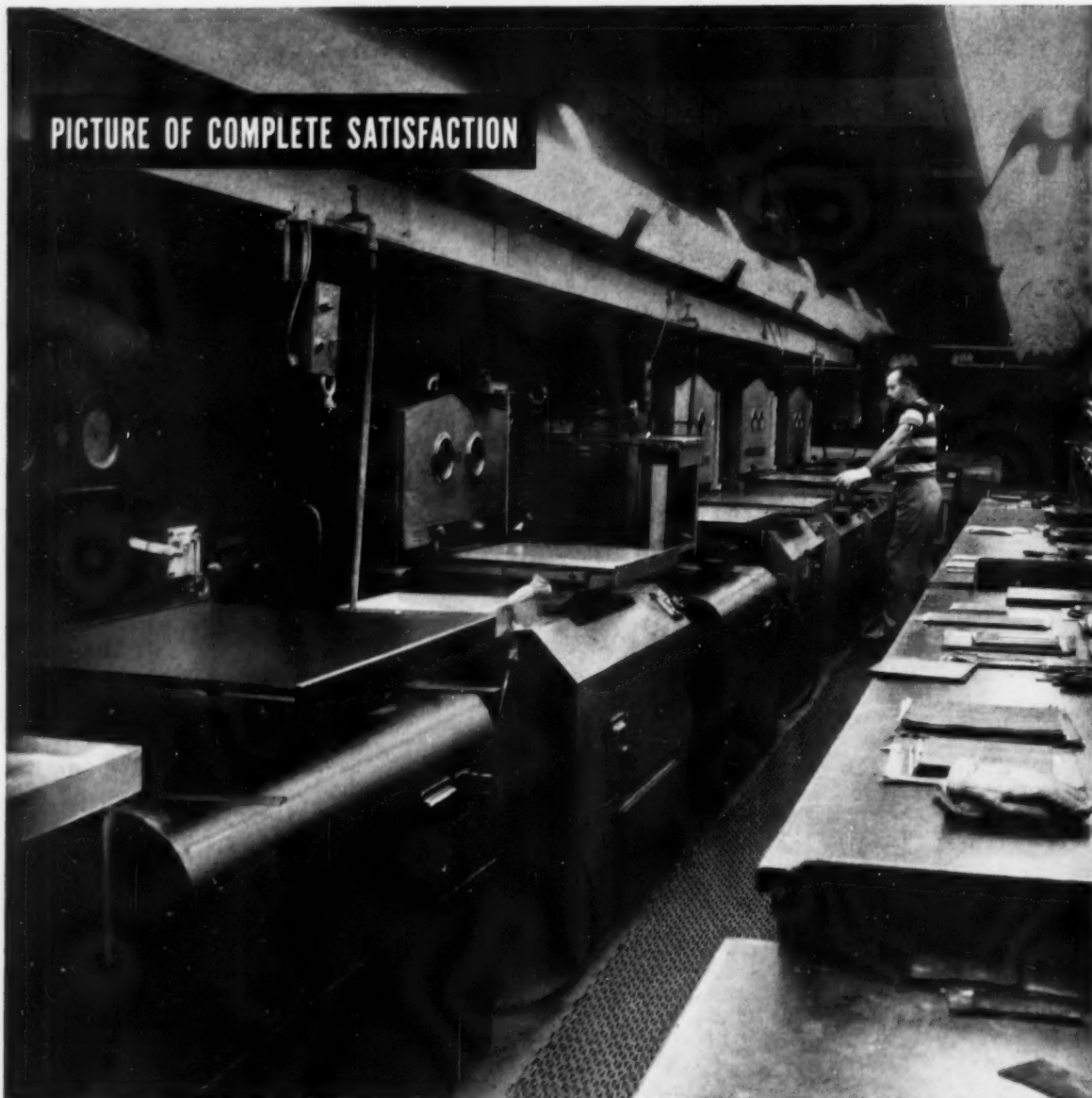
C. B. COTTRELL & SONS COMPANY

Westerly, Rhode Island — Milwaukee, Wisconsin

Sales Offices: New York, Chicago, London



PICTURE OF COMPLETE SATISFACTION



"Every molding press in our plant is an ACRAPLATE"
says **THE STANDARD REGISTER COMPANY**

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● Write for Bulletin 350 illustrating and describing ACRAPLATE molding presses.



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● Leading manufacturer of hydraulic presses for all industry... 3,500 designs from 5 to 22,000 tons capacity—rubber and plastic plate molding... newspaper mat molding... plastics molding... rubber vulcanizing... laminating... metal working... forging... metal extrusion... wall-

board and plywood... die casting and special purpose. LAKE ERIE ® ACRAPLATE ®

Plan for Quality



photo by Edw. C. Wilson, APSA

High-pressure selling has its place. But so does the "low-pressure" approach of conservative, quiet persuasion on beautiful coated paper. People travel far to bask in pastoral scenes. And the let-up pitch wins many games in business as well as baseball . . . For punch or persuasion, always plan for *quality* in your printing. You can get it with Cantine's Coated Papers.

Cantine's
**COATED
PAPERS**

THE MARTIN CANTINE COMPANY, Specialists in Coated Papers Since 1888

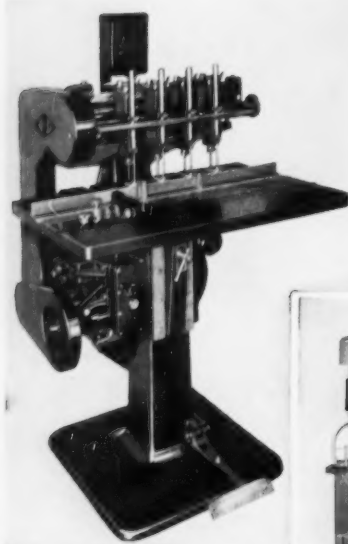
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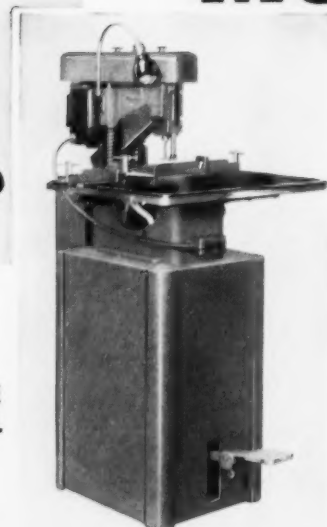
EQUIP *to* MAKE MORE MONEY

CUT COSTS - BOOST OUTPUT



N-D MULTIPLE SPINDLE DRILL

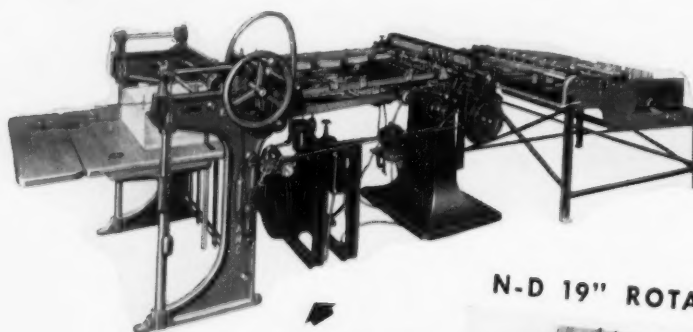
N-D SINGLE SPINDLE DRILL



N-D 24" ROTARY PERFORATOR



N-D 22" ROTARY PERFORATOR



3-IN-1 COMBINATION FEEDER - PERFORATOR - JOGGER

N-D 19" ROTARY



Compare your present per-hour output against the production of these machines. The difference will amaze you! These N-D Units are famous volume boosters. They cut costs . . . save time . . . build up your daily profit figures. Send for specific literature now.

N-D MULTIPLE SPINDLE DRILL: Drills up to 8 holes at once. Any size sheet. Combination gauge, micrometer and adjustments, for ordinary drilling or bookkeeping systems. Easily set up. No tools needed. Each drill has built-in wrench. Automatic table lift; swift return; high production.

N-D SINGLE SPINDLE DRILL: Unequalled accuracy. One-finger-shift moves table for each hole. Stock not handled during drilling. Highest precision controlled. No errors, no waste. Can be fitted for air or hydraulic operation.

N-D 24" ROTARY PERFORATOR: Popular priced. Handles FULL 25" SHEET! Within capacity does everything our large perforators can do. Uses same shafts. Rugged. Dependable.

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N-D AUTOMATIC FEEDER-PERFORATOR-JOGER. A great cost cutter for the big volume shop. So simple one operator handles two machines. Entirely automatic. Handles 7,500 per hour of 17x22 sheets. Other sizes proportionately fast.

WRITE FOR LITERATURE

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Kromekote Enamel
Kromekote Label
Kromekote Litho
Kromekote Cover
(Cast Coated 1 Side)
Kromekote Cover
(Cast Coated 2 Sides)
Kromekote Postcard
(Cast Coated 1 Side)
Kromekote Postcard
(Cast Coated 2 Sides)
Kromekote Box Wrap

DRUM FINISHED PAPER

Colorcast Box Wrap
Colorcast Gift Wrap
Colorcast Label

COATED COVER

Hingefold Coated Cover
Refold Offset Cover

DULL COATED BOOK

Dullofold Coated

UNCOATED BOOK

Garamond Antique
Garamond English Finish
Garamond Text (W. M.)
Wedgwood Offset
Pasadena Offset

UNCOATED COVER

Ariel Cover
Cordwain Cover

ENVELOPE PAPER

Colored Wave Envelope
Radiant White Envelope
Foldur Kraft Envelope
Gray Kraft Envelope
Suntan Kraft Envelope
Ne'er Tear Envelope

COATED POST CARD

Campaign Postcard

BRISTOLS

Inventory Index
Canton Postcard

TAG

Tuf-Tear Tag

BOND, MIMEOGRAPH

Ariel Bond
Scriptic Mimeograph

PAPETERIE

Wedgwood Papeterie
Garamond Papeterie
(Embossed and Printed)

PRESSBOARD

Champion Pressboard
Imitation Pressboard

SPECIALS

Cigarette Cup Stock
Food Container Stock
Coffee Bag
Tablet Papers
Drawing Papers
Red Patch Stock
Stencil Board
Pattern Board
End Leaf Paper

The Champion Paper and Fibre Co.

General Office: Hamilton, Ohio

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . PASADENA, TEXAS





The Lithoprint is designed to accommodate small short run jobs many of which are now being produced in offices on duplicating equipment. Letterheads, business forms, price lists and catalog sheets, flyers and throw-aways, bulletins, house organs, etc., can now be printed in record time. Engineered and built to produce this kind of work, the Miehle 17 Lithoprint will turn out clean sharp images in line or half-tone, black and white or color. Simplified operating controls, lightning-fast plate mounting and easy adjustments enable the operator to switch from job to job quickly.



Sheet Size 14 x 20"
Design Size 13 x 17 1/4"
Speeds up to 5000



THE MIEHLE-FOUNT This revolutionary water control system eliminates dampening rollers. Ink rollers simultaneously supply ink and moisture to the plate in correct proportions to insure proper printing conditions.

Don't delay! Send for the folder which describes this newest member of the Miehle Offset Family.

MIEHLE PRINTING PRESS AND MANUFACTURING COMPANY

Chicago 8, Illinois



Got an eye for profit? Get a **CHALLENGE** paper drill !!

*Every Purpose . . . Every Style —
To Save You time, Labor and Money!*

At first glance, you might shrug off Challenge as just another paper drill. But look again Mr. Printer, only this time a little more closely. For the closer you examine a Challenge Drill, the more hidden-value features come into view . . . and the more it becomes apparent that this is *the* machine for you!

There are eight Challenge Paper Drills to choose from — in hydraulic, foot or hand power models — with corner and slotting attachments optional. Each is designed to bring into focus the most talked-about engineering advancements in the industry . . . and to increase the scope and efficiency of your bindery operation!

Send for full details, today.

757

FEATURES LIKE THESE ADD UP TO REAL SAVINGS!

- 2¼ in. back gage ● 2¼ in. stroke
- Power to drill through a 2 in. lift
- 2-column head to prevent side play
- Right to left handling of stock
- Never-miss automatic trip gage

THE CHALLENGE MACHINERY COMPANY

Office,
Factories and
Show Rooms:



GRAND
HAVEN,
MICH.

Challenge Owns The Printing Equipment Manufacturing Rights of
Morgans & Wilcox Manufacturing Co.

DEALERS IN ALL PRINCIPAL CITIES

for better bookkeeping
use PARSON'S popular

MECHANO FORM

LEDGER PAPER AND INDEX CARD




King Cotton says: "Any transaction that's worth recording at all is worth putting on paper that will keep the record as well and as long as you need it."

The smallest item in office, shop or field expense is the paper that records are kept on. A paper not up to the job may mean many costly man-hours of copying — an expense more than the cost of all the fine paper you could use in years. For efficiency — which means saved man-hours — the paper and card you use must have a smooth no-glare surface so made that ink won't run or smudge, erasability, uniformity from piece to piece and a toughness that's obtainable *only* in paper made with *new* long, strong cotton fibers.

MECHANO FORM LEDGER is

made in white and six colors, 13 sizes and four weights. MECHANO FORM INDEX-BRISTOL comes in white and seven colors, five sizes and four weights. The colors match for "color control" — a time-saver if you have several departments, branches or classes of records. The eight weights make it possible for you to get a card or sheet as tough or stiff as you need, and the many sizes mean you can get almost any shape sheet or card you need, without waste. MECHANO FORM is made to match the requirements of either machine or hand bookkeeping.

PARSONS PAPER COMPANY

Over 100 Years in Holyoke, Massachusetts

© PP CO 1954

FREE VALUABLE BOOKLET

In these days of government supervision and control of records and documents, many must be kept for years. This new booklet tells how long various types of records should be kept, and what kind of paper is necessary to take the wear, and years of storage, each record must stand. It tells how to set up a continuing system of records control and how to save money in buying record-keeping paper and card. Every accountant, treasurer, controller, office manager and bookkeeper should have one. Send for your free copy today.

PARSONS PAPER COMPANY
DEPARTMENT 8K
HOLYOKE, MASSACHUSETTS

Please mail me, without cost or obligation, your new booklet on records systems and retention and getting the right paper or card for various kinds of records. It's called "How to Get What You Need in Record Keeping Papers and Index Cards."

Name
(PLEASE PRINT)

Organization or
Company

Street

City or
Town State



TO HELP YOU SELL

Hundreds of thousands of businessmen all over the world use and like Parsons MECHANO FORM Ledger and Index-Bristol. But new executives and buyers come into the marketplace every year. And even the old satisfied customers must be reminded again and again of the values of what they buy. So advertisements like the adjoining one are appearing in:

BUSINESS WEEK

FORTUNE

MANAGEMENT METHODS

OFFICE

OFFICE MANAGEMENT

JOURNAL OF ACCOUNTANCY

This means that nearly four million such messages are going to business executives and professional men during 1954.

Included in this group of buyers of record-keeping papers are surely thousands of your own customers and prospects.

INTERESTING NEW BOOKLET

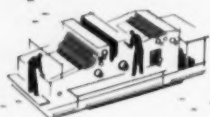
The booklet described in the adjoining advertisement will give you valuable information that will help you recommend the right ledger or index-bristol for each job. Ask your nearby Parsons dealer for one or send the coupon direct to Holyoke.

the obligation of leadership

In the graphic arts, as in every major industry, it is the obligation of leadership to set and maintain higher standards of quality and service.

Ever since the first printing rollers were made by Sam'l Bingham, more than a century ago, he and his successors have fulfilled this obligation.

Bingham's continual research developed new rollers that made possible the use of faster presses, modern inks, and better techniques in the pressroom. Today, leading printers ship their rollers to Bingham's modern factories for the finest workmanship and service on composition, rubber and special materials.



THESE ARE FACTS:

*High-speed presses use up the effective mileage on rollers sooner than older, slower presses.
Long continuous runs wear out rollers faster than infrequent press runs.*

Replacing rollers as soon as their life of efficiency has been spent guarantees lower production costs and increased quality of printing.

*The Right Roller
right away*



COMPOSITION . . . RUBBER . . . VULCANIZED OIL Rollers

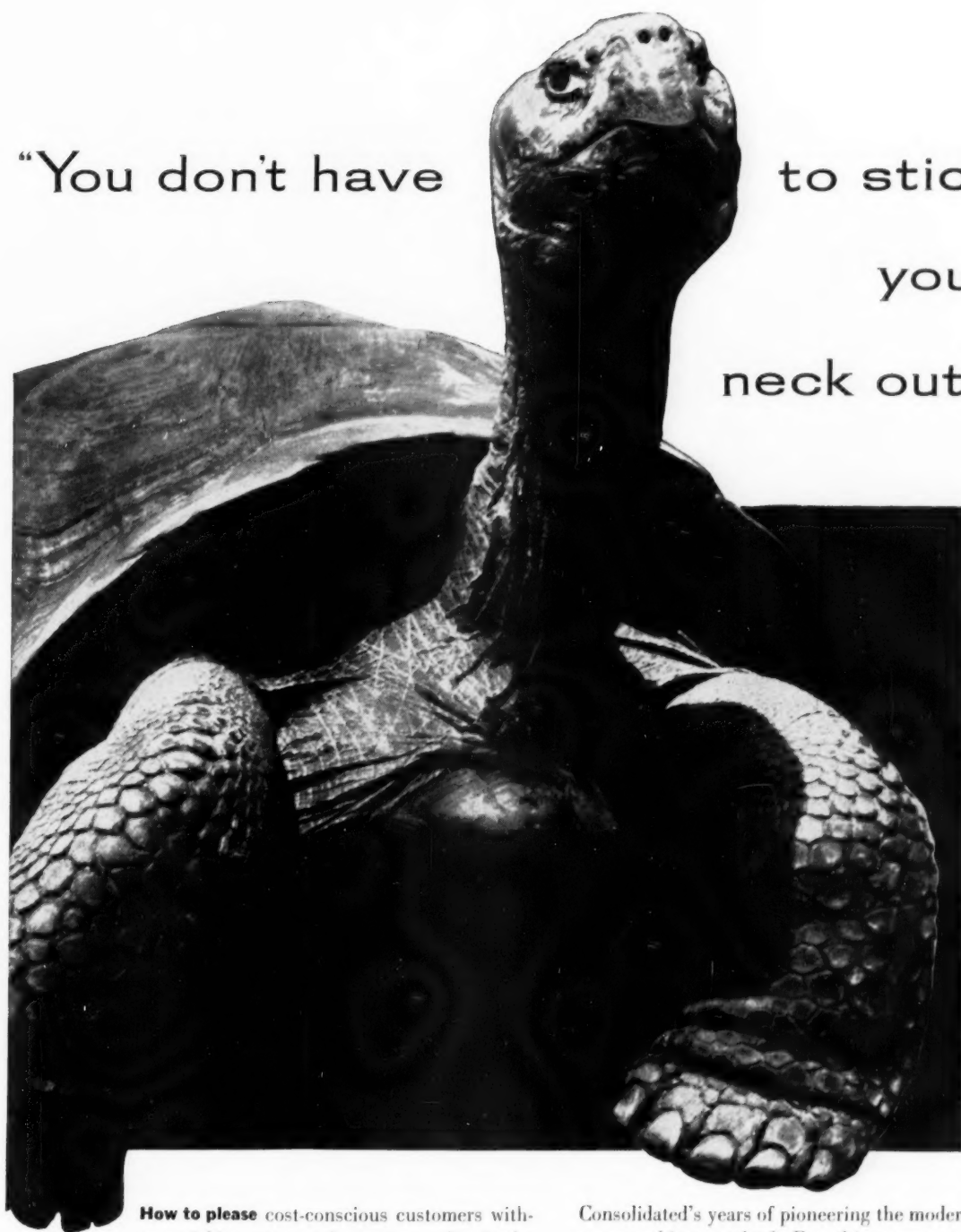
SAM'L BINGHAM'S SON MFG. CO.
MANUFACTURERS OF
PRINTERS' ROLLERS

Rubber rollers re-ground quickly and accurately in each of our modern factories—

CHICAGO—Home Office

ATLANTA	HOUSTON	NASHVILLE
CINCINNATI	INDIANAPOLIS	OKLAHOMA CITY
CLEVELAND	KALAMAZOO	PITTSBURGH
DALLAS	KANSAS CITY	ST. LOUIS
DES MOINES	MILWAUKEE	SPRINGFIELD, O.
DETROIT	MINNEAPOLIS	TAMPA, FLA.

"You don't have to stick
your
neck out!"



How to please cost-conscious customers without sticking your neck out on quality is the toughest problem facing printers today. Consolidated Enamel Papers offer a happy solution.

Consolidated Enamels *cost less than other enamel papers of equal quality.* Your Consolidated merchant can prove it with actual printing comparison tests against leading competitive papers, both on-the-machine and old-fashioned enamels. *Regardless of coating method,* Consolidated Enamels give identical or better quality at a lower cost.

This unusual value is made possible by know-how gained through

Consolidated's years of pioneering the modern papermaking method. For this very same reason, you can depend on Consolidated for trouble-free press performance, too! Over two million tons have been used with sparkling results by printers everywhere.

Ask your Consolidated merchant to show you convincing comparison tests today.

Consolidated

production gloss • modern gloss • flash gloss • productolith • consolith
CONSOLIDATED WATER POWER & PAPER CO. • Sales Offices: 135 S. La Salle St., Chicago 3, Ill.

enamel
printing
papers

**ALWAYS
BETTER
REPRODUCTION
WITH ...**

TROJAN GUMMED PAPERS

**A Complete Line of
Gummed Printing Papers
in Sheets and Rolls**

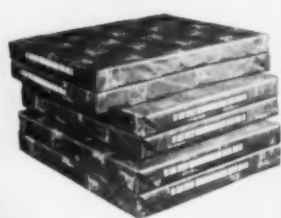
**LABEL PAPERS
STAMP PAPERS
LAMINATED FOILS
LAMINATED PAPERS
LAMINATED FABRICS
HEAT SEAL PAPERS
HEAT SEAL FOILS**



Send for Sample Book

You need the TROJAN Gummed Printing Paper Sample Book in your files as an aid in estimating, selling and ordering.

—WRITE TODAY.



Go after the profitable seal and label business. Printers and lithographers need never hesitate to take on label, seal or sticker work that requires fine reproduction. TROJAN Gummed Printing Papers print like any fine paper. They are the very best grades of name printing and lithographic papers, gummed and processed by an exclusive method that makes the finished sheets lie as flat and handle as easily as ungummed paper. You can build a good business in gummed paper specialties. It will pay you to investigate their possibilities.

The GUMMED PRODUCTS Company

... Specialists in the gumming of
printing papers and sealing tapes

Main Offices and Mills: **TROY, OHIO**—Sales Offices: Atlanta, Chicago, Cincinnati, Cleveland, Los Angeles, New York, Philadelphia, St. Louis, San Francisco—Distributors from coast to coast.

THIS MAN

can put extra profits into every job you run

He is your Heidelberg Sales Representative, waiting to tell you the full story of Heidelberg's 33 profit-making "Future Features." Let us set up an appointment for him to see you soon. Just drop us a card, today.



FIRST SHOWING
of the Original Heidelberg
13 NEW "Future Features"

NOW 33 "Future Features"
in all!

ORIGINAL HEIDELBERG

THE BEST THING NEXT TO A PRINTER

HEIDELBERG
DISTRIBUTORS

HEIDELBERG WESTERN SALES CO.
118 E. 12th St.
Los Angeles 15, Calif.

HEIDELBERG EASTERN INC.
45-45 Thirty-Ninth St.
Long Island City 4, N.Y.

HEIDELBERG SOUTHERN SALES CO.
120 N. Sampson St.
Houston 3, Texas

HEIDELBERG SALES AND SERVICE

Columbus 15, Ohio; Chicago 16, Ill.; Atlanta 5, Ga.; Kansas City 6, Mo.; Minneapolis 15, Minn.;
Denver 2, Colo.; Salt Lake City, Utah; San Francisco 3, Calif.; Seattle, Wash.; Portland, Ore.

Prominent Users of Strathmore Letterhead Papers: No. 111 of a Series

The Shelburne, Atlantic City, N. J., whose tower and spire form a familiar landmark in America's popular seashore resort



The Shelburne
Atlantic City, N. J.



QUALITY

is a permanent guest!

This is a year of more than usual festivity in Atlantic City. While the popular resort celebrates its own Centennial and the Electric Industry's Diamond Jubilee of Light, the renowned Shelburne celebrates its own 85th year of hospitality and service. Ideally located in the very heart of the famous boardwalk, The Shelburne is one of the most distinguished resort hotels, noted for the luxury of its appointments, cuisine, and service.

Indicative of its belief that only the finest will do, The Shelburne provides the same *quality* Strathmore stationery for its guests as that which it has long used for its own impressive business letterhead.

Your own letterhead, on a Strathmore Paper, will convey a similar message of prestige through your correspondence. Ask your supplier to show you samples of your letterhead design on Strathmore papers, and see for yourself the improved appearance achieved through Strathmore craftsmanship and *quality*.

STRATHMORE LETTERHEAD PAPERS: *Strathmore Parchment, Strathmore Script, Thistlemark Bond, Alexandra Brilliant, Bay Path Bond, Strathmore Writing, Strathmore Bond. Envelopes to match converted by the Old Colony Envelope Company, Westfield, Mass.*

NEW STRATHMORE THIN PAPERS: *Strathmore Parchment Onion Skin, Strathmore Bond Onion Skin, Strathmore Bond Air Mail, Strathmore Bond Transmaster.*

STRATHMORE

MAKERS OF FINE PAPERS

Strathmore Paper Company, West Springfield, Massachusetts

Strathmore ADVERTISEMENTS

in national magazines tell your customers about the letterheads of famous American companies on Strathmore papers. This makes it easier for you to sell these papers, which you know will produce quality results.

★ ★ ★

This series appears in:



TIME



NEWSWEEK



BUSINESS WEEK



PRINTERS' INK



SALES MANAGEMENT

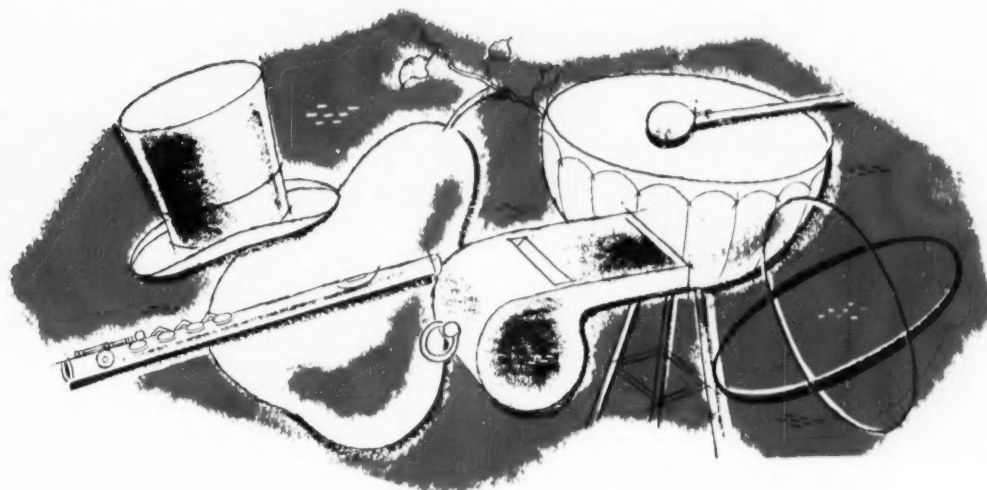


PURCHASING



**ADVERTISING
REQUIREMENTS**

what kind of tone do you want?



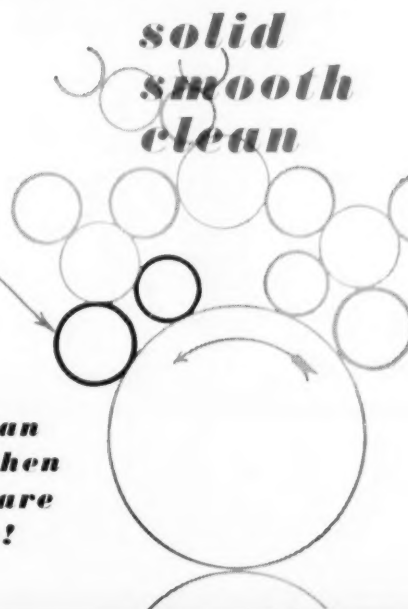
If you are particular and want highest quality lithography with tones that are

make these last two rollers over the form MASTERLITH vulcanized oil rollers. You'll keep your plates clean, eliminate "halos" and get deep, velvety solids and tints—and they are so EASY TO CLEAN with your regular washup machine right on the press.

For all other positions, use—



—you can see when they are clean!



IDEAL ROLLER & MANUFACTURING COMPANY

6069-6073 Maywood Avenue
Huntington Park, Calif.

2512 West 24th Street
Chicago 8, Illinois

21-24 Thirty Ninth Avenue
Long Island City 1, N. Y.

Start talking Golf end up Selling Printing



Give Your Customers
and prospects these **FREE**
striking 17" x 22" Record Sheets
of the Greatest Moments in Golf,
as picked by Grantland Rice

Here's the latest Record Sheet in Eastern's popular series: the pick of the greatest thrills in golf history, chosen by Grant Rice to help you sell printing. It's dramatic and interesting to everyone . . . a great door-opener and conversation starter when you're calling on customers and prospects.

How to use them

When you go out to make a call, take some of these sheets along. Give them to your prospects and customers. They'll want them to read and to keep. While they've got the sheets in their hands, it's a natural to start in talking golf and end up selling your printing.

How to get them

Just call your Eastern merchant, or write to Eastern Corporation, Bangor, Maine, for your *free* copies of these golf record sheets, illustrated by a top artist and handsomely printed letterpress in two colors.

And don't forget . . .

The *consistently* fine performance that is the mark of champions is the mark of Eastern's papers . . . as fine sulphite papers as you can put on your presses. That's why 8 of the 9 largest steel mills in America, 12 of the 15 largest automobile makers and 7 of the 10 leading fountain pen manufacturers specify *Atlantic Bond* for business forms or letterheads.

Atlantic Bond *Business* Paper

MADE BY EASTERN CORPORATION, BANGOR, MAINE

Watch for The Atlantic Bond "Highlights of Golf" ad in the July issues of
U. S. News & World Report, Business Week and Printers' Ink.



A sectional view of the printing department in the air-conditioned Vandercook Research Laboratory at their new plant in Chicago . . . showing some of the equipment loaned for letterpress research by American Type Founders, Inc.—Caine Manufacturing Company—Craftsman Line-

Up Table Corp.—Hammond Machinery Builders, Inc.—Mergenthaler Linotype Company—Mieble Printing Press & Mfg. Company—Miller Printing Machinery Company—The Morrison Company—Paasche Air-brush Company—The Printing Machinery Co.—Taylor Machine Co.

Pre-Press vs. Pre-Makeready . . .

We adopted the term "Pre-Press" rather than "Pre-Makeready" because our program to help letterpress is based on *makeready reduction*—not the transfer of makeready to another department.

With the Vandercook Pre-Press System, the work of proper form preparation is performed *before* going to press—in less time than it can be done in an unscientific manner on the press. This results in a double saving—the greatest of which is in the pressroom where it counts most.

You are invited to visit our laboratory at 3601 West Touhy Avenue, Chicago 45, Illinois, by appointment, for a practical demonstration. Our phone number is ROgers Park 1-2100.

E. O. Vandercook
President and Research Director
VANDERCOOK & SONS, INC.



CHICAGO

NEW YORK

LOS ANGELES

LONDON

How you can gain **EXTRA TIME FOR PRODUCTION**



Use American Airlines AIRFREIGHT

The Right Space at the Right Place assures Prompt Deliveries

When printers are pressed for time, they ship airfreight. This way, they switch days to production which were previously allotted to deliveries. Shop schedules are not disrupted and overtime costs avoided.

And, when they ship by air—they ship American. Because, it's their best assurance of prompt forwarding, dependable on-time deliveries. With the greatest cargo capacity and service to more leading industrial and retail areas than any other airline, American is better able to expedite their shipments. American Airlines, Cargo Sales Division, 100 Park Avenue, New York 17, New York.



AMERICAN AIRFREIGHT ALSO LEADS IN

COVERAGE—American serves more top retail markets, more leading industrial centers.

SPEED—American's own terminals, special handling techniques provide prompt forwarding, on-time deliveries.

EXPERIENCE—pioneer in Airfreight, American assures expert handling.

America's Leading Airline

AMERICAN AIRLINES INC.

you can depend on

NEKOOSA BOND

for faster, smoother runs...

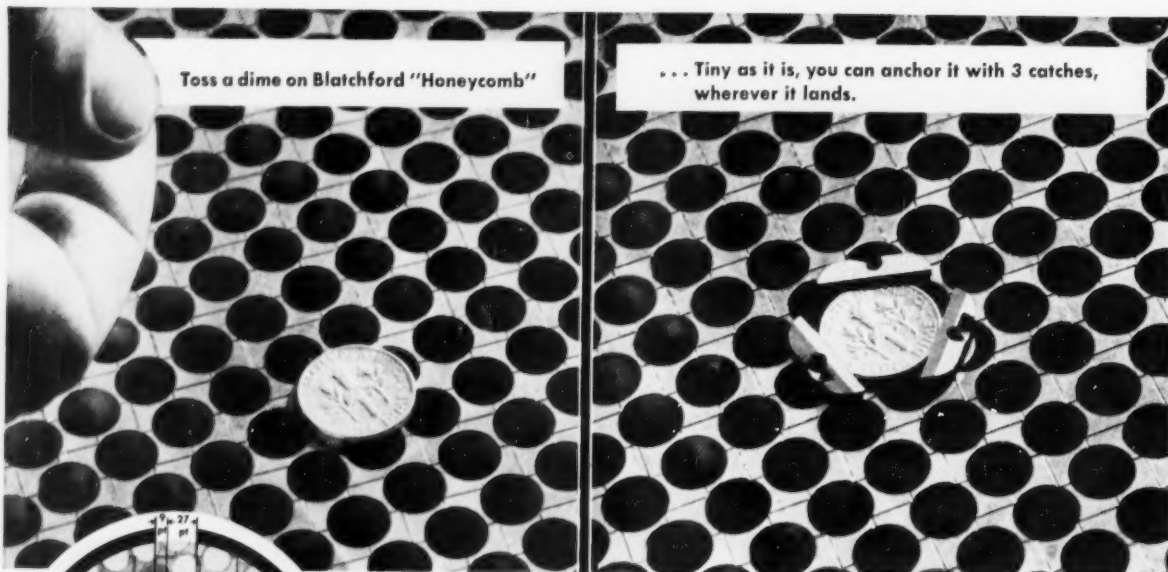
Hold press stops down to a minimum—and you'll keep profits up at the maximum. That's why Nekoosa Bond is such a favorite with printers and lithographers all over America. They know that Nekoosa Bond won't curl or wrinkle—will go through the presses fast and smooth. If you haven't used Nekoosa Bond lately—if you aren't familiar with its wide selection of colors—ask your paper merchant to show you samples.



America does business on

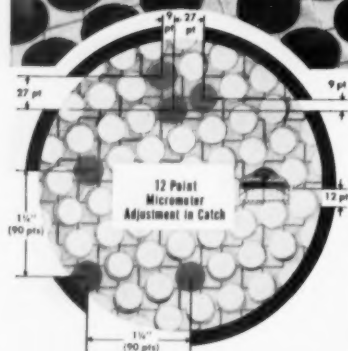
BOND
Nekoosa
MADE IN U.S.A.

NEKOOSA-EDWARDS PAPER COMPANY • PORT EDWARDS, WISCONSIN



Toss a dime on Blatchford "Honeycomb"

... Tiny as it is, you can anchor it with 3 catches, wherever it lands.



Two Blatchford Features that Speed Rough make-up

1. **Squaring lines**, 18 points ($\frac{1}{4}$ ") apart, run in both directions. They help you spot and align plates quickly.
2. **Point set-off of holes**. Whenever you move a catch from one hole to another you move the plate a definite number of points (see above). A "micrometer" feature in the catch itself gives the fine adjustment needed for exact final register.

Here's a New Blatchford Time- and Money-Saver!

It's Plate Backing Sheet. Use it to make original plates "base-high" for press runs that don't require making electros. Plate Backing Sheet is regular Blatchford electrotypes metal rolled to standard back-up thicknesses. It is applied easily right in your own shop. No need to send plates out.

Send today for information on this new Blatchford time- and money-saver.



Proof

...you can quickly spot plates wherever you like on

Blatchford "Honeycomb" Base

...and

Save Make-up Time and Money

You may never have to use a dime-sized plate.

But you can see the proof that spotting and locking even the smallest plates on Blatchford "Honeycomb" is easy.

The Blatchford pattern makes it easy... whether plates are tiny... or large... or odd-shaped. You can anchor small, unbeveled plates, for example, on all four sides, yet hold margins as tight as 9 points. When it comes to rules, you get perfect alignment...even at an angle. Plates that are difficult to mount on any other base are easily anchored on Blatchford.

Preliminary lock-up moves fast, too. In every square foot of the "Honeycomb" you have 864 anchor holes.

Anchoring holes are right where they should be.

For final register there is a tiny "micrometer" built into every catch. By turning the locking key $\frac{1}{4}$ turn, you shift the plate one point. Three full turns, 12 points of micrometer adjustment, are available before you have to move the catch to another hole.

These are the features of Blatchford "Honeycomb" Base that are saving make-up time and money in hundreds of shops. They'll save time and money in your shop, too... not only in form make-up but in long, steady press runs as well. To get the whole story, write our nearest office for free Blatchford Base booklet. Write your address plainly.

BLATCHFORD DIVISION • NATIONAL LEAD COMPANY
Chicago, Cincinnati, Cleveland, Dallas, St. Louis; Eastern U. S. and New England: E. W. Blatchford Co., New York City; Pacific Coast: Morris P. Kirk & Son, Inc., Los Angeles, Emeryville (Calif.), Portland, Seattle, Phoenix, Salt Lake City.

Blatchford Base

Magnesium or Standard Metal

*Reg. U. S. Pat. Off.



MEAD BOND

The Bond of American Business
DAYTON, OHIO

September 1954



John A. Printer
Presstown, U.S.A.

Dear John:

No doubt you too have noticed that more and more businessmen are asking about and specifying Mead Bond.

And small wonder it is!

There's a crisp crackle and a clean, workmanlike quality about this paper that make it the logical choice for letterheads, announcements, statements, and all other business forms of importance. It takes typing, pencil and ink smoothly. It erases cleanly. And, of course, it feeds smoothly, prints neatly, by letterpress, offset lithography and engraving.

Small wonder it is that Mead Bond, a standard product of The Mead Corporation, is called "The Bond of American Business."

If you'd like a sample packet for inspection and testing, just call your paper merchant or write us direct.

Cordially,

Mead Papers
"Paper Makers to America"

P.S. Mead Bond is mill-conditioned by the improved Mead method and comes sealed in the famous Mead inner-wrap, moisture-proof package, protected to the moment of use.

*Mac-
Sounds good for
the Anderson job!
J.P.*



THE MEAD CORPORATION
"Paper Makers to America"

Sales Offices: The Mead Sales Co., 118 W. First St., Dayton 2
New York • Chicago • Boston • Philadelphia • Atlanta

it's a Fraser Paper...



SNOWLAND BOND



A paper that printers put to press as frequently as bond, in the average plant, and a stock as capable of building long range repeat business, certainly warrants considered choice! Snowland Bond has all the features printers demand from this essential grade... and more... its family tree stems from 5,500 square miles of Fraser forests, scientifically controlled to provide an endless supply of raw material for fine paper today and tomorrow. Result: consistent quality you can count on in your search for factors that build permanent volume business.

PACKAGED FOR PROTECTION in our strong, flexible, moisture-resistant laminated wrapper, and sold by leading merchants.

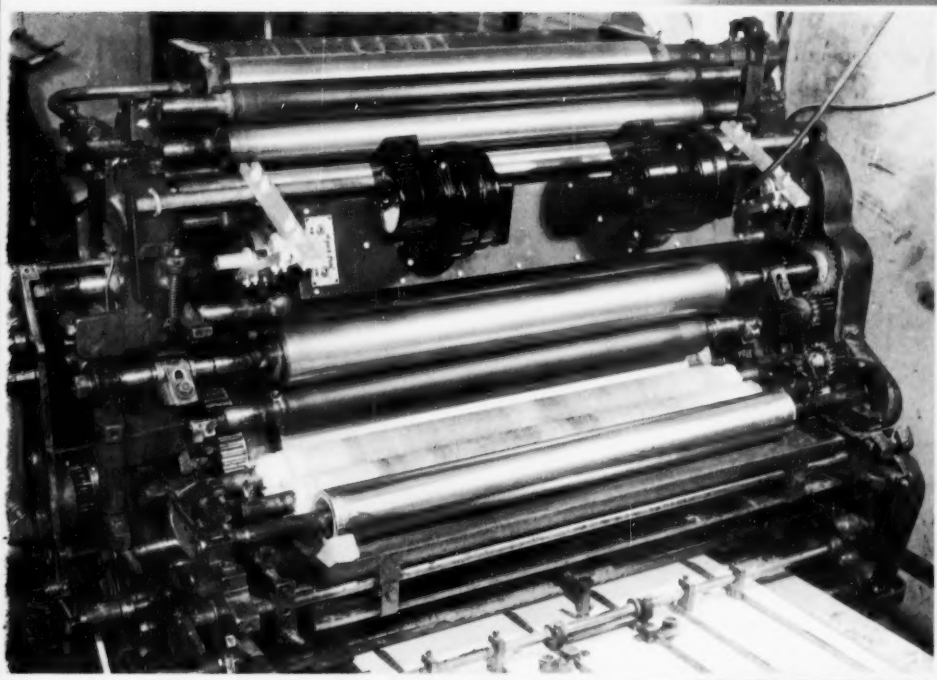
FRASER PAPER, Limited

SALES OFFICES NEW YORK, Cleveland, Chicago

MILL Madawaska, Maine

ATF *announces*

AQUA-TROL



AQUA-TROL ON ATF CHIEF 29

***one of the most
beneficial
developments
in recent years***

- *strengthens color*
- *extends plate life*
- *reduces spoilage*
- *speeds ink drying*
- *increases profit*

EXCLUSIVE...

American Type Founders announces a world-wide exclusive sales agreement for Aqua-Trol (patent pending) with Interstate Offset Products Co. of Houston, Texas.

Aqua-Trol is considered by ATF to be an answer to problems of ink and moisture balance on offset presses and a major advancement toward consistent color and quality control, which is the current theme of all lithographic developments.

Units are available with brackets for simple installation on all offset presses from 10" duplicator to 76" multi-color.

When using Aqua-Trol, an automatic equilibrium

between inking and dampening systems is maintained which remains constant even during changing room conditions.

An Aqua-Trol unit pays for itself in a very short time by increasing production, improving quality, and saving ink and paper. All inks print with more strength of color and dry more quickly because Aqua-Trol removes excess moisture.

Aqua-Trol at work in the lithographic industry will help give it the stability of letterpress and the tone quality of rotogravure with the flexibility of offset production.

Better, more profitable printing from the widest line of processes . . .

AMERICAN TYPE FOUNDERS — 200 ELMORA AVENUE, ELIZABETH, N. J.
A Subsidiary of Daystrom, Inc.

GRAVURE . . . LETTERPRESS . . . OFFSET

ATF

AQUA-TROL

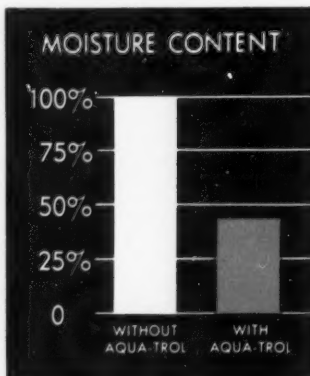
See AQUA-TROL proof on next page . . .

Why **AQUA-TROL** works!

When ink rollers contact a properly moistened plate, there is a transfer of water into the inking system. The amount of water so transferred is dependent upon several variables, such as: 1) kind and condition of plate, 2) kind and size of paper, 3) type of ink, 4) condition of dampening rollers and 5) driers or wetting agents in fountain solution.

Aqua-Trol continuously removes this moisture from the ink by controlled evaporation, thus preventing emulsification. As the chart shows, Aqua-Trol removes over half the moisture present in the ink, even when the best balance exists without

Aqua-Trol. In other words, when a skilled pressman has achieved an ink-water balance to the best of his ability, he can use Aqua-Trol to remove over 50% of the still-present moisture! Of course, if more than a minimum amount of moisture is present, the Aqua-Trol unit automatically evaporates more—always keeping the ink free of moisture and in a more perfect printing condition than is possible without Aqua-Trol. See your ATF salesman about the many production and quality advantages that are yours with Aqua-Trol—or mail the coupon below for complete information.



what it can do for you

SPOILAGE REDUCED Since ink color is brought up with fewer run-in sheets and there are less waste sheets during run, spoilage is often reduced 75% . . . the loss being as few as two or three sheets on many jobs.

FASTER INK DRYING Ink made moisture-free by Aqua-Trol dries faster on paper. As jobs can be backed up or trimmed much sooner than without Aqua-Trol, production is increased.

BETTER INK CONTROL Black ink prints jet black . . . colors print strong, bright and consistent throughout press run, saving ink and producing better quality.

PLATE LIFE INCREASED Through reduction in the water content of the ink, plate life is increased two to three times.

A UNIT FOR ANY PRESS Units are available for all sizes and types of offset presses—from duplicators to large multi-colors.

EASY INSTALLATION Standard bracket assemblies enable you to mount unit on any press—without drilling—in a few minutes.

QUICK AVAILABILITY Stocks of units for all presses are now available for immediate delivery from all ATF branches. Act now!

LOW COSTS Aqua-Trols are priced at \$181.50 up—depending on the size of unit needed.

PRINTED ON ATF CHIEF WITH AQUA-TROL

AMERICAN TYPE FOUNDERS

200 ELMORA AVE., ELIZABETH, N.J.

PLEASE SEND AQUA-TROL LITERATURE AT ONCE TO:

NAME _____

MAKE AND MODEL OF PRESS _____

COMPANY _____

ADDRESS _____

CITY-STATE _____

ATF-1-IP



PRINTED IN U.S.A.



On One
New Era Press

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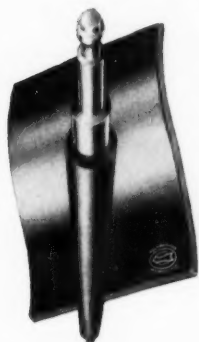
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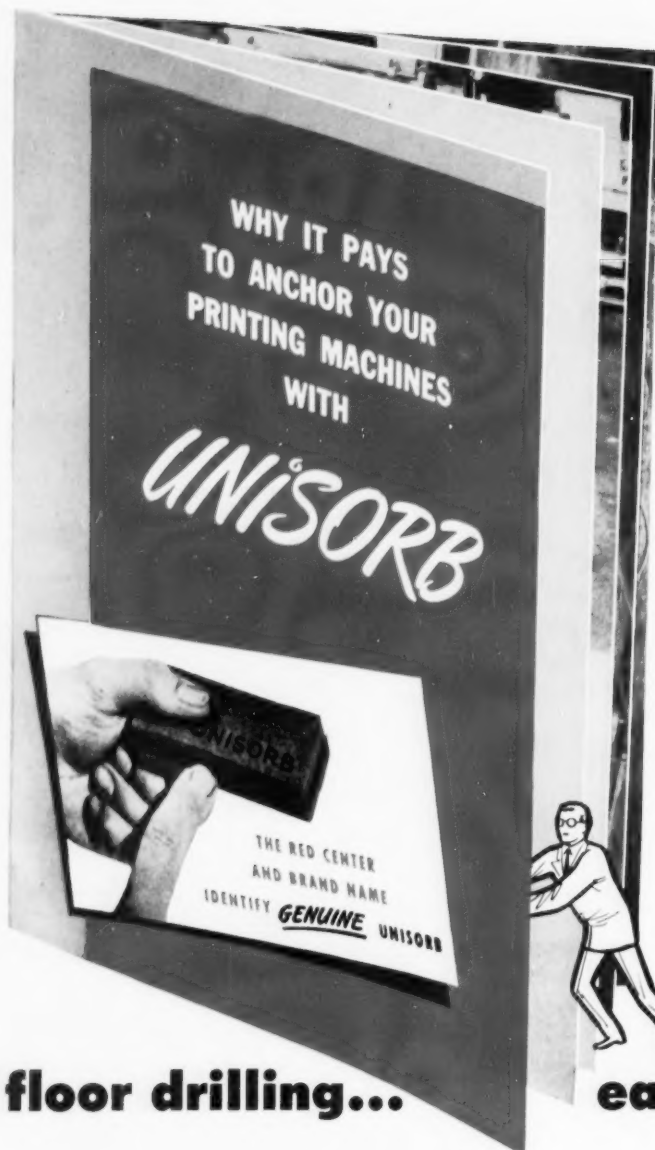
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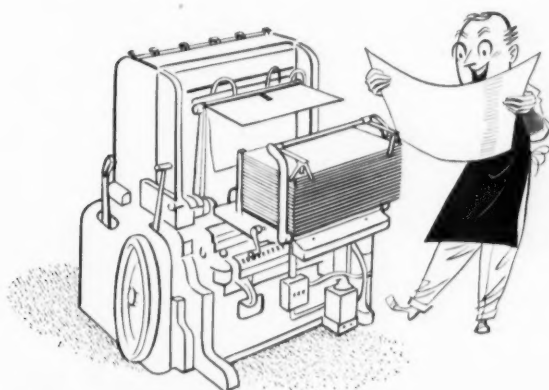
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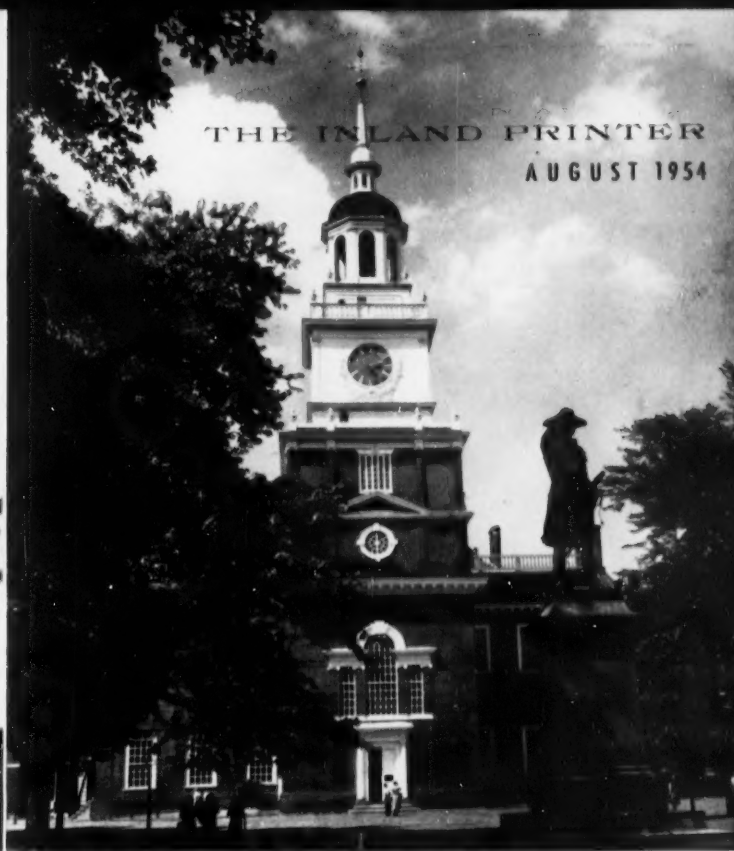
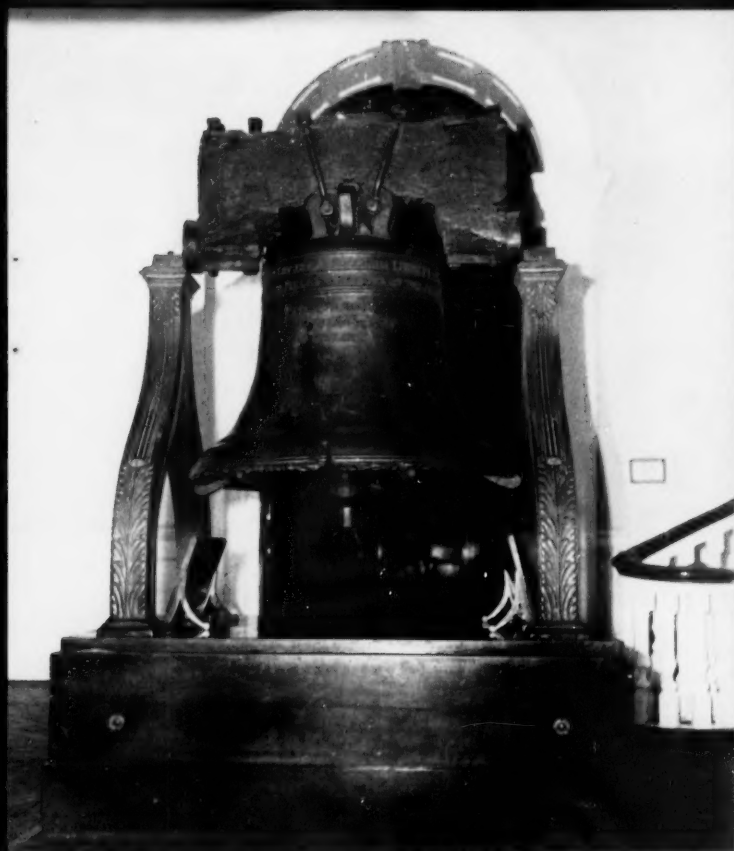
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**Philadelphia's
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35th Annual Convention

International Association of Printing House Craftsmen

Philadelphia August 8-11, 1954



Among the many interesting places of historic interest in Philadelphia is Independence Hall and the Liberty Bell, just inside the building's main entrance

Craftsmen Meet in Philadelphia for 35th Convention

★ Some 1,000 members of the International Association of Printing House Craftsmen, their friends and wives were expected to be in attendance at the 35th anniversary convention of the organization in Philadelphia, Aug. 8-11, according to an estimate by Ray Miller, Sr., the general convention chairman.

Saturday, August 7

The preliminary activities of the convention were scheduled to get under way on Saturday, August 7, with registration and a meeting of the International associ-

ation's officers and board members. A hospitality hour for International officers was to be sponsored by Fourth District members at 6 p.m. Saturday.

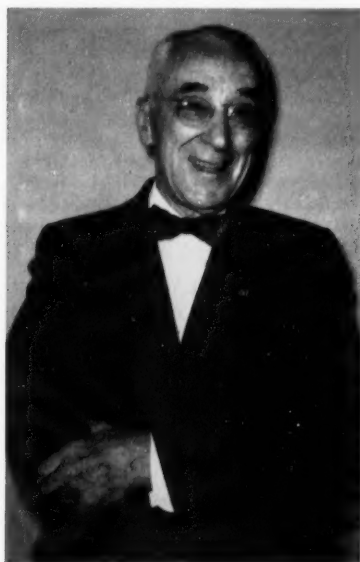
Registration was to continue all day Sunday and delegates and their wives were to take a tour of many of Philadelphia's historic spots and shrines Sunday afternoon.

The official opening session was scheduled to begin at 8 o'clock Sunday evening with Ray Miller, Sr., convention chairman, presiding. Posting of colors by a military color guard and the singing of the "Star Spangled Banner" and "God Save the Queen" (for the Canadian clubs) were first events on the program. Mr. Miller and Harry Seeburger, president of the Philadelphia Club, were to present short welcome talks and Ray Blattenburger, U. S. Public Printer in Washington and for many years a resident of Philadelphia, was to present the main address of welcome. Scheduled for the response was Thomas P. Mahoney, Chicago, first International vice-president, while the introduction of International President Howard N. King of York, Pa., was to be made by Ray Miller, Sr. Preliminary business, a memorial service for departed Craftsmen, honoring of charter members and conven-

tion announcements were the final events on the opening session agenda. A hospitality hour, sponsored by the Philadelphia Club, was to conclude Sunday evening activities.

Monday, August 9

After a preliminary business session from 9 to 10:30 a.m., the Monday morning session scheduled two talks. John S. Williams, president of Williams & Marcus and a past-president of the Printing



King of the Graphic Arts is Howard N. King, one of the most active presidents the International has had in many a year. He traveled 75,000 miles during his year in office and made 125 speeches

Ray H. Miller, Sr., long active in the Philadelphia Club, is general chairman of convention. He was instrumental in founding International





The genial smiling Irishman, who is about to become president of International Craftsmen, is none other than Thomas Mahoney, first vice-president, who makes speeches to Craftsmen, too

Industries of Philadelphia, was to speak on "Today's Leadership." Following him, Morgan Greenwood, general advertising manager of the Philco Corporation, was to present a talk entitled, "So You Guys Are Printers." Mr. Greenwood was to tell what a large buyer of printing expects in service and quality from the printer.

A special Printing Week luncheon was on the program for 12:30 p.m. Floyd C. Larson, chairman of International Printing Week, who has just retired as president of the Chicago Club, was to be in charge.

Concurrent clinics were to occupy the attention of delegates Monday afternoon. The Photocomposition Clinic, with Henry A. Schneider, New York City, second International vice-president, presiding, was to include four experts on the subject; Frank Sherman, executive secretary of the International Trade Composition Association, with headquarters in Philadelphia, was in charge of arrangements. The Letterpress Presswork Clinic, with Albert L. Kolb of Buffalo, International treasurer, presiding, was to consider a general theme, "The Correct Tool for the Job," arranged by G. W. Bassett, sales research manager of the Michle Printing Press and Manufacturing Company, Chicago.

The Club Management dinner was on the program for 6 p.m., Thursday, and was to be supervised by A. R. Tommasini, Berkeley, Calif., third International vice-president, presiding. Three talks and two contest awards were to be presented:

"Club Management Clinics," by Lee Augustine, Cincinnati, International representative-at-large.

"The Role of Local Club Officers," by Floyd C. Larson, retiring Chicago Club president and International Printing Week Chairman.



GORDON J. HOLMQUIST
Immediate Past President



HENRY A. SCHNEIDER
Second Vice-President

"How Effective Is Your Club's Publicity?" by Sol Malkoff, Atlanta, chairman of the International Association Public Relations Commission.

The club bulletin contest awards were to be presented by Tom Tierney, Boston,

chairman of International Club Bulletin Service, while the membership contest awards were to be handled by George Wise, chairman of the International Membership Commission, and a member of the Cleveland Club.



George Wise



George E. Hogan



G. Stuart Braznell



Sol Malkoff

The appointed officers serve as right-hand men to the International officers. George Wise, Cleveland, is chairman of the Membership Commission with Elmer Tess, Duluth, Minn., and George Mitchell, Hamilton, Ont., as assistants. George E. Hogan, Baltimore, is chairman of the Publications Commission. G. Stuart Braznell, St. Louis, is chairman of the Technical Commission. Sol Malkoff, Atlanta, is chairman of the Public Relations Commission. Lee Augustine, Cincinnati, whose picture and story appear elsewhere in this issue, is Representative-at-Large, and Harry R. Christopher, Baltimore, is his assistant. Pearl E. Oldt, Cincinnati, executive secretary of the International Assn., is also an appointed officer.

Here's the general convention committee for the 35th Craftsmen's convention in Philadelphia. From left to right, seated: Raymond Phyle, Innes & Sons; Al Davenport, Globe Ticket Company; Robert B. Harrison, Bingham Brothers Company; Ed Wallace, Garrett-Buchanan Company; Ralph DeKalb, Alfred F. Jordan Company; Walter Morawski, North American Composition Company (co-chairman); Raymond H. Miller, Sr., (general chairman); Samuel J. Mink, W. B. Saunders Company; William Hicks, Miller Printing Machinery Company; Matt Colfer, American Type Founders; Walter Scarborough, Cuneo Press; Harold Lyle, Allen, Lane & Scott; David H. Siegfried, David Siegfried Company, and Harry Seeburger, Arndt, Preston, Chapin, Lamb & Keen. Standing, left to right, are Lew Breswick, Periodical Press; Alfred T. Snowden, D. L. Ward Company; George Stiteler, Ideal Roller Company; Eugene Davis, International Printing Ink. Mr. Miller, the general chairman, has been a Craftsman for many years.





A. R. TOMMASINI
Third Vice-President



ALBERT L. KOLB
Treasurer



PEARL E. OLDT
Executive Secretary

Tuesday, August 10

International business again was on the agenda to start the Tuesday morning session while a talk and a clinic were scheduled to follow.

With G. Stuart Braznell, St. Louis, chairman of the International Technical Commission, presiding, delegates were to hear Fred Lewis, electronic engineer with the Radio Corporation of America, discuss "The New RCA Color Scanner." The Silk Screen Process Clinic, arranged by Jack Simmons, president of Chromart Co., was to run concurrently with the color scanner talk. Past-President Gordon J. Holmquist, San Francisco, was in charge.

Delegates were programmed to enjoy an afternoon and evening of fun at Atlantic City Tuesday afternoon and evening. Buses were to be used and a box lunch was ready to be served en route.

Tuesday's activities were to end with a meeting of the International's nominating committee at 11 p.m.

Wednesday, August 11

International business was to take all morning Wednesday. The Supplymen's Guild noon luncheon consumers were to hear Edward McFaul talk on "You Better Come Quickly."

Two more clinics were on the afternoon program. First Vice-President Thomas P.

Mahoney was to preside over the Offset and Dry-Offset Clinic with Kenneth R. Burchard, assistant dean of the School of Printing Management, Carnegie Institute of Technology, Pittsburgh, as moderator. Mr. Burchard was elected president of the

International Graphic Arts Education Association at the 29th Annual Conference on Printing Education which was held on the University of Colorado campus in Boulder, July 4-9. At the same time Gradie Oakes, Chicago, past International presi-



Craftsmen appointed committee chairmen also do yeoman duty for their organization. From left to right are Harry B. Friedenberg, Detroit, Participating Membership; Gradie Oakes, Chicago, Advisory Council; Ferd Voiland, Jr., Topeka, 1954 Printing Week Chairman; Thomas J. Tierney, Boston, Club Bulletin Service; Harold G. Gale, Fort Worth, Programs and Instruction Literature; Howard Keefe, Cincinnati, Historian. Not pictured are: Alfred T. Peters, Utica, N. Y., Constitution and By-Laws; Peter Bernard, New York City, Safety; Byron C. Culver, Rochester, N. Y., Graphic Arts Education, and William Gutwein of Louisville, Ky., who is in charge of Supervisory Training for International Assn.

The Craftsmen's ladies' program was planned by (left to right) Mrs. William Crayder, reception; Mrs. Robert B. Harrison, publicity; Mrs. Joseph O'Neill, gifts and prizes; Mrs. Samuel J. Mink, vice-chairman; Mrs. Frank Barras, reception; Mrs. Harold Lyle, gifts and prizes; Eugene H. Davis, liaison; Mrs. Eugene H. Davis, chairman; Mrs. David H. Hopkins, menus; Mrs. Donald Robinson, transportation; Mrs. Harry C. Link, program, and Mrs. Alfred Rexford, who was in charge of entertainment.

dent, was to be in charge of the Flexographic Printing Clinic, arranged by F. Henry Wittel, director of production, research and development for the Package Products Co., Inc.

A cocktail party at 6 p.m. and the annual banquet and dance were to conclude Wednesday activities.

Thursday, August 12

Plant visitations and golf were to occupy delegates all day Thursday. Plants which had arranged special tours and inspections are:

Lanston Monotype, Philadelphia Enquirer, Moreland Roller Corp., Hamilton Paper Co., Beck Engraving, Typographic Service, Crescent Ink, Paper Mfgs. Corp., Allen, Lane & Scott, Cuneo Eastern Press, Bingham Bros. Roller, Godfrey Roller, Chromart Co. and Crown Can Co.



'55 International Printing Week Plans Under Way, Larson Reports

Plans for International Printing Week to be celebrated Jan. 16-22, gained additional impetus in July with announcement of the winners (see p. 72) of the International Printing Week stamp and poster contests. Millions of Printing Week stamps and thousands of posters will be in use beginning in September.

International sponsorship of the industry-wide movement is again being assumed by the International Association of Printing House Craftsmen with literally hundreds of national and local graphic arts organizations cooperating and supporting the program in every conceivable way. Many local celebrations have plans already well under way by a single Printing Week Committee made up of representatives of all local trade groups.

Local Printing Week committees are receiving constant aid from the International Printing Week Committee whose chairman is Floyd C. Larson, director of the U.S. Navy Printing Office at Great Lakes, Ill. Committee members are available throughout the nation for firsthand assistance where required. The chairman also issues the *Printing Week Bulletin*, a bi-weekly publication available free to anyone who requests it. The *Bulletin* supplies news of local Printing Week activities throughout the country and includes planning advice and "Printing Week Helps" for local Printing Week committee personnel.

An entirely new Printing Week Objectives poster has been designed for the 1955 observance by Martin J. Weber of New York City and a supply of these posters along with a supply of the poster contest winner will be shipped to all local Printing Week Committees in the Printing Week kit. The kits distributed this year will go as usual to the local Craftsmen's Club Printing Week chairman. Cities desiring to sponsor a local 1955 Printing Week celebration where no Craftsmen's Club is located will be supplied kits upon request as long as the supply lasts.

Radio, television, and newspaper spot announcements and news releases will be distributed to local Printing Week committees along with copies of Printing Week talks which may be used by speakers in organizing their own addresses. Samples of city Printing Week proclamations were distributed recently with the *Printing Week Bulletin*.

Current local activity is centered on naming the Printing Week chairman and his committee members and selecting those activities which the local groups will accomplish in their 1955 Printing Week effort. The 1955 International Printing Week Activity Check List distributed in mid-July will serve as a planning guide for the use of these local groups. Copies of the check list and additional material are available from the International Printing Week Committee chairman upon request by local Printing Week chairmen.

Completion of appointments to the 1955 International Printing Week Committee have been announced by Floyd C. Larson, Printing Week chairman of the International Association.

Personnel of the committee are responsible for promoting local Craftsman Club activity in the various districts of the nation as follows:

First District, Philip Hallgren, Conn. General Life Ins. Co., 55 Elm St., Hartford, Conn.; Second District, Charles V. Morris, Henry Lindenmeyr & Sons, 480 Canal St., New York 13, N.Y.; Third District, Henri B. Lecomte, 71 Filmore Street, Rochester 11, N.Y.

Fourth District, Robert Fowler, P. O. Box 510, Easton, Pa.; Fifth District, Clinton C. Barnes, Fort Wayne Engraving Co., 120 W. Superior St., Fort Wayne, Ind.; Ray B. Keller, Hammermill Paper Co., Erie 6, Pa.; Sixth District, Earl S. Ellis, Western States Envelope Co., 1616 W. Pierce St., Milwaukee, Wis.

Seventh District, A. H. Weathers, Atlantic National Bank, Jacksonville 1, Fla.; Eighth District, Milton C. Voertman, Concordia Publishing House, 3558 S. Jef-



FLOYD C. LARSON
International Printing Week Chairman

erson Ave., St. Louis 18, Mo.; Ninth District, Doyle Johnson, Western Bank & Office Supply Co., 205 NW First St., Oklahoma City 1, Okla.; Tenth District, Paul O. Giesey, 120 NW Ninth Ave., Portland 2, Ore.

Eleventh District, Peter D. Nielsen, 5750 Hollis St., Emeryville, Calif.; Twelfth District, Robert Ritterband, Lincoln Printing Co., 12212 Wilshire Blvd., West Los Angeles 25, Calif.; Fourteenth District, Henry Paulson, Brown & Bigelow Co., 1286 University Ave., St. Paul.

Lee Augustine, Craftsmen's Representative- At-Large, Addresses British Printing Groups

Lee Augustine in his position as representative-at-large for the International Association of Printing House Craftsmen has been busy this year working closely with the district representatives.

During the past summer, Lee has been doing considerable traveling in the British Isles where he spoke to the London, Bristol, Manchester and Edinburgh Centers of the Printers, Managers and Overseers Association of Great Britain. He also addressed the annual conference of the Midland Master Printers Association in Birmingham, England, and the London Cen-

ter meeting of the British Master Printers Association, and the annual conference of the Young Master Printers Northeast Alliance at Rottebury, Northumberland.

Lee prepared a manual for Club Management Clinics during the past year, and in October, 1953 he was chairman of the Second Premakeready and Makeready Conference in Cincinnati. He is now a member of the Educational Council of the Graphic Arts Education Association.

Lee has just been appointed general chairman for the 1955 International convention of Craftsmen which will be held in Cincinnati.

Another job done in Lee's department was to make available a Craftsmen's File Kit for use of the representatives and deputies. It's a metal kit, which can be carried as a case, and has in it a complete collection of Craftsmanship literature.

Lee was chosen Outstanding Craftsman of the Fifth District in 1951. Later that year he was appointed chairman of the Publications Commission.

Lee gets his interest in Craftsmanship honestly, having had a toy press and rubber type at the age of eight. At the age of 15, he began as errand boy for the Printing Machinery Co., Cincinnati, O., and has been with the same company ever since. He held various positions in the plant and office until he was made a vice-president in 1939.

Lee originated the annual Bulletin Contest for Craftsmen Clubs. He is a member of the executive committee of the Research and Engineering Council.



LEE AUGUSTINE
Craftsmen Representative-at-Large



Breaking ground for the new printing plant of the combined Franklin Printing and Williams & Marcus Companies at Primos, near Philadelphia, are John S. Williams (left) and Ben James, Franklin board chairman, while Ray Blattenberger, U.S. Public Printer, and Benjamin Franklin (W. H. McFarland) look on

Philadelphia Printers Combine Forces and Start Building Plant

A ground-breaking ceremony staged July 8 and attended by Delaware County business and civic leaders started construction of a \$500,000 printing plant at Primos, just outside Philadelphia, for occupation within about a year by the combined Franklin Printing and Williams and Marcus companies.

Principal speakers were Public Printer Raymond Blattenberger and John S. Williams, president of the two houses. Mr. Blattenberger said the construction project indicated "the great things coming in this area as business and industry realize the advantages of locating where there is a good labor market, splendid transportation, and access to all the markets of the world." Mr. Williams also expressed optimism for Delaware County's future as a rapidly expanding section.

The new plant will be of modern design and equipped for high-speed letterpress, offset and silk screen printing. Mechanical facilities will include \$200,000 worth of new equipment. Mr. Williams hoped construction progress would allow installing some equipment by January.

Franklin Printing Co. traces its origin to young Benjamin Franklin in 1728—

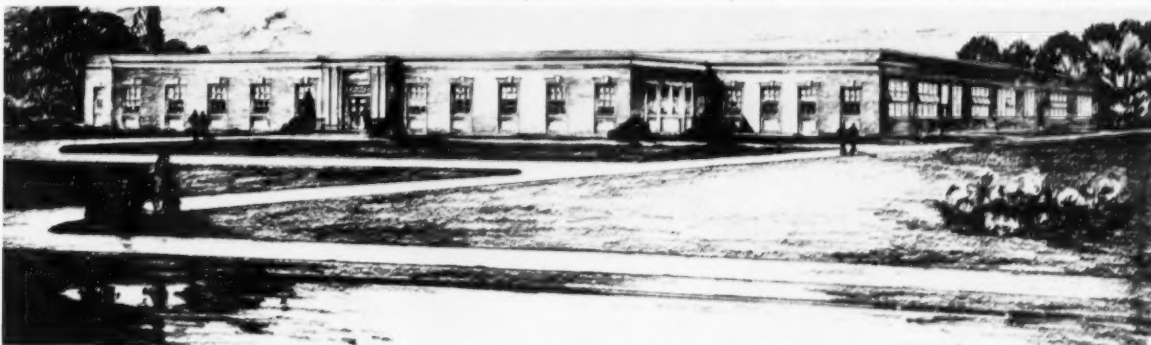


John S. Williams, president of combined printers, Williams & Marcus and Franklin Printing Company, will be one of the major speakers at Craftsmen's convention. He is past president of Printing Industries of Philadelphia and is now its treasurer. He is active in PIA Master Printers

226 years ago. Today the company does quality color printing and has a direct advertising service. Benjamin F. James, chairman of the board, is now serving his third term as a member of Congress from the Seventh Pennsylvania Congressional District. He was an organizer and first president of Printing Industries of Philadelphia, and a former president of the Poor Richard Club. Franklin's president is Gerald G. Walker, at one time president of Allied Printing Employees Association.

Williams and Marcus Co., established in 1892 by John S. Williams and Felix Marcus, was originally a paper bag distributor. Soon after they got started they were forced to take over the equipment of a printer customer to settle a debt, and found themselves in the printing business. Under the leadership of John S. Williams, son of the founder, the company has won national recognition for its specialized and fine commercial printing. John Williams is a past president of Printing Industries of Philadelphia, active in national and local trade organizations, civic and industry affairs, and serves on several local government committees and educational boards.

Architect's sketch of new plant being built at Primos, outside Philadelphia, for the combined companies. In line with modern methods, it's all on one floor



The Pickering Press

Another in the Series on America's Private Presses

By P. K. Thomaajan



John Anderson, who succeeded Sol Hess as Lanston Monotype's director of Typographic Development, operates his private press in Maple Shade, N.J., just across the Delaware River from Philadelphia

★ On the outskirts of Camden, New Jersey, is a little town called Maple Shade which is distinguished by the presence of John Anderson's Pickering Press. The auspicious title of the press is taken from a famous predecessor, William Pickering, who published in London over a century ago. Pickering made a reputation for himself re-issuing and popularizing obscure but worthwhile books. His volumes were also distinctive for their fine format, and today they are collector's items.

Following modestly in Pickering's footsteps, John Anderson has hit a stride all his own. The quality of his productions at Pickering Press has attracted wide attention. In fact, it was instrumental in his being appointed director of typographic development at Lanston Monotype Corporation, succeeding the late Sol Hess. Anderson at present devotes week ends and evenings to his preoccupying

project, which involves the printing of exquisite ephemera for regional activities. The Press is housed in a one-story structure of his own construction. It contains a splendid selection of types, and a brand new 10x15 Heidelberg press along with a Vandercook No. 4 proof press.

In this rustic shop, close to earth and amidst the outdoors, a breath of nature seems to infiltrate Anderson's creations, giving a certain air and a wholesome lift to his efforts. Here vagrant graphic inspirations find a hospitable sanctuary and they emerge clothed in grace and beauty.

There is nothing too minute for Anderson to turn his attention to, for he will lavish just as much time on a minor job as on a major one. For instance, he often experiences a bit of exhilaration in fashioning a birth announcement and endowing it with refreshing whimsy. On occasion, he will even compose words for these

NOT PROPERLY
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Press as a Design Studio,
Typographic Workshop
or Printing Office...

frequently, though, it performs (to
the satisfaction of its several
clients) in one or another, or all,
of these various categories.

COULD BE... you might find
its services desirable for the
occasional project which seems
to require the use of interesting &
unusual typefaces... uncommon
papers and off-the-beaten-path
care in its printing.

★ John Anderson, Printer:
THE PICKERING PRESS
543 Sunset, Maple Shade, N. J.
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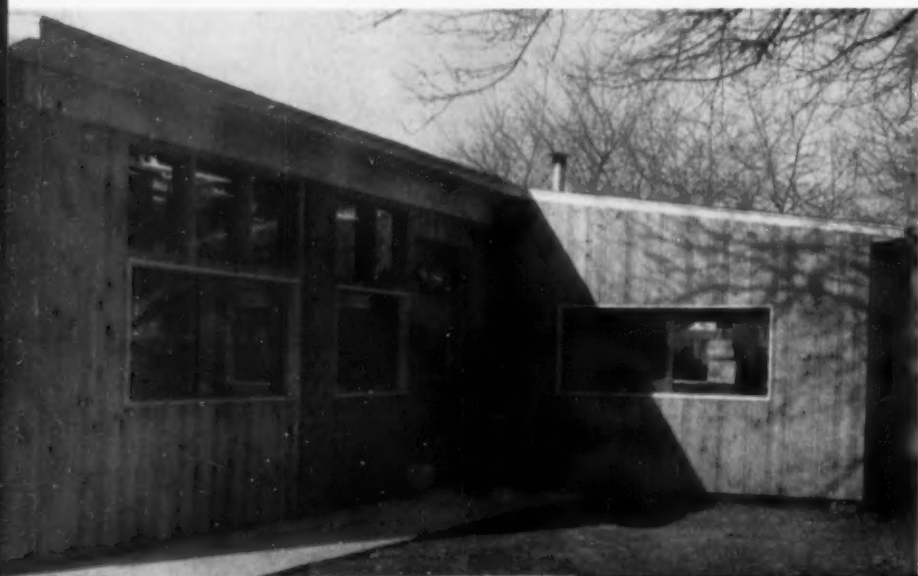
Direct mail piece by John Anderson. First five
lines, COULD BE, and star were in red-brown ink.
Type is Rudolph Koch's Jenson, one of three types
for which "Der Schreiber" himself cut punches

that virtually sing. Still in his thirties, Anderson is a person of studious bent, communicating his thoughts with rather deferent reluctance. All about him on shelves and racks are books on the graphic arts which he regards as mental tools enabling him to think with happier precision. For assistants, Anderson has his cooperative wife Ruth and 15-year-old son Rick, who lend a hand whenever necessary, doing such odd chores as hand-stitching, washing up the presses, and restoring types to their cases.

It is interesting to note that Anderson's earliest desire was to become an aeronautical engineer. One day while reading about the Wright brothers, young Anderson discovered that as youngsters they had a little hand press. Proceeding with the direct logic of a junior hero-worshipper, Master John proceeded to acquire a small hand press of his own, feeling that this might have something to do with the realization of his dream. As things worked out, it certainly did, and that little press was instrumental in lifting him to the heights in the realm of the graphic arts.

Another episode that served to clinch Anderson's career as a printer was the experience of seeing the motion picture,

In this rustic shop, close to earth, amidst the outdoors, a breath of nature seems to infiltrate John Anderson's unusual typographic creations



"The Animal Kingdom," featuring the late Leslie Howard in the role of a printer devoted to the task of turning out fine editions. The locale of this film was Richard Ellis' shop, the Georgian Press, which was situated in an old barn at Westport, Connecticut, during the early '30s. (Years later, Ellis and Anderson became fast friends and Ellis' encouragement and belief in Anderson stiffened the latter's resolve to pursue a course of trying to do work basically and honestly conceived.)

Anderson's contact with type and paper proved so overpowering that he soon forgot all about his desire to become an aeronautical engineer. In printing, he found his true love. He set up shop in his home town of Atlantic City and called himself the Bantam Press, but his meager knowledge of presswork and the mediocre results he achieved left him keenly dissatisfied. Feeling the urge to serve under some master of the craft, he resolutely closed shop and journeyed up to New York in quest of that pearl of great price, press skill.

Arriving in the big city, he wandered around from shop to shop, receiving kind words and being referred from one place to another. Just when he was on the verge of giving up, someone suggested that he take a trip to Mount Vernon and see Peter Beilenson at his Peter Pauper Press. Here his search was rewarded and he entered the employ of this craftsman in the capacity of a general factotum. Here Anderson was exposed to high standards and was severely left alone to develop his own aptitudes. He found in Beilenson a gracious tolerance and the creative attitude of ignoring his bad work and encouraging what was meritorious. It was while working in this shop that Anderson chanced across an old cut of the Pickering Press which set the seal for his own enterprise.

Anderson labored in the Beilenson vineyard for several years, gathering a rich harvest of graphic arts proficiency. In the years that followed, he collected more ex-

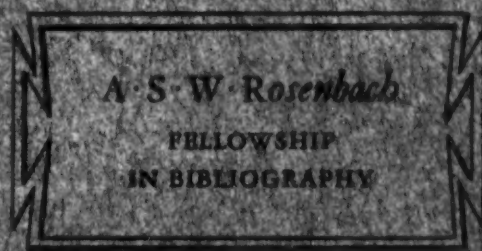
perience working for various firms as a typographic designer, and his style acquired form and character. Gradually, his work gained notice, and he found himself securing commissions to execute assignments for such clients as Lanston Monotype Corporation.

By this time, he had reestablished his press in Philadelphia and, of course, it was called Pickering Press. Almost from the start, it took hold. Backed by his accumulated versatility as a printer and designer, there was all kinds of work for him to set his hands to. Anderson has a passion for decent presswork. Design, to him, is an integral part of good craftsmanship. With a steady hand and an exact eye, he sees to it that there is always a just distribution of white space. Composing serene type harmonies is his delight. He prefers soft papers which give texture to a job. He likes ragged margins that form a pleasant relief from square and absolutely perfect pages.

The business card of the proprietor of this modest establishment proclaims his handiwork, which consists of: Typographic Design, Hand Composition and Occasional Printing. Oftentimes, he will create the typographic design for a piece and hand-set it to be printed elsewhere on a larger press, or by some other process. As a steadfast and true devotee of the private press, John Anderson proceeds with the approach of the born craftsman in his undertakings. His whole concept of printing is founded on the need for crisp, firm impressions of type *into* paper, not laid on its surface or "kissed." Gentility and discreet taste are visible on his pages. There are no artificial accentuations of effect to mar or distort the beauty of his compositions. They stand forth with a disarming freshness and charm.

Anderson is a person of few theories and few set rules. He imposes no heavy-weight ideology on his jobs. Rather, he prefers to do most of his thinking at the type case. He feels that each job dictates a specific kind of treatment and it is up to his sensitivity to respond rightly to a given problem. This working pattern may sound haphazard but it generally leads to pleasant effects. It is Anderson's creed to do the very best he can on each job. He prefers to have a workman's approach to a task and refrains from indulging in illusions about the preciousness of his work, illusions that would give it a dilettante pallor in his eyes.

In his presswork, Anderson prefers to over-lead rather than under-lead, which tends to give type a better break, adding to its legibility and its sense of pattern. He likes types that reflect the use of the pen



Spring Lectures: April 21, 28, May 5, 1954

TYPOGRAPHIC DESIGN HAND COMPOSITION OCCASIONAL PRINTING

J. Anderson  The Pickering Press

543 Sunset Road, Maple Shade, N.J. · Merchantville 8-6012

Something out of the ordinary is this business card, shown here some size, used by John Anderson. Second type line and circle ornament are in a green-blue ink; other lines in slate blue



The Philadelphia Graphic Arts Forum

cordially invites you to a Panel Discussion on this provocative subject on Tuesday, January 12, 1953, at the Robert Morris Hotel, 6:30 P.M. Sharp. A group of experts from the fields of publishing, printing, typesetting, and graphic arts education has been invited to participate and, could be, the discussion will get very lively indeed. Come . . . and bring an interested friend!

the role of the graphic arts in the world of the future

The Philadelphia Graphic Arts Forum didn't want for something different in invitations when John Anderson came up with this one in olive-green on yellow stock with horizontal fold in the center

and which therefore relieve the stiffness of a composition. To Anderson, letterpress is the supreme printing medium, the one with which he may make incisive impressions of character.

For that august institution, the University of Pennsylvania, Anderson designs and prints announcements and brochures for anniversaries, lecture courses, exhibitions and other special occasions. Printed on fine papers, couched in genteel English, designed with fastidious taste, these items earmark occasions of distinction and make attendance virtually a privilege.

For meetings of graphic arts groups in and around nearby Philadelphia, John Anderson usually volunteers his willing hand and contributes announcements that take on the color of the occasion. Many of these are so well done that they are retained as keepsakes of the event. Tokens of esteem are frequently produced for worthy causes without thought of fee. These are spiritual offerings that reward their producer a thousand-fold. Anderson labors with the fervor and acumen of Eric Gill in this respect. To the surrounding churches and schools, irrespective of creed, he senses a regional responsibility to salute occasions and honor personages deserving of homage. The various creeds and scrolls he has produced have almost a quality of illumination.

Anderson particularly delights in turning out announcements and brochures for hand and crafts shops, for here he finds it thoroughly appropriate to introduce bizarre and quaint effects, using old-fashioned ornaments of yesteryear.

At Christmas, he surprises his intimate circle of friends with Christmas cards for their use. These are personally tailored to fit the individuals with a typographic nicety. Ornaments are worked into overall arabesques that give the cards an elite decor. The Christmas greetings of the Andersons usually take the form of a small

brochure. These receive special care at Pickering Press. Soft handmade papers are usually employed for this purpose, and on them are printed choice literary fragments unearthed from olden times. The greeting for 1953 was a particularly happy one: the Blessing of St. Francis embellished by a wood engraving by John De Pol.

Every now and then, Anderson is approached to design and print a very, very limited edition ranging from just one copy to a dozen. Many of these are typographic monuments to a treasured memory and their words are cast in letters that have endured through the years.

Inks are an important item to Anderson. He finds that most of them are on the thin side (being made for high-speed presses) and lack the quality of tackiness necessary for slow, fine press printing. So he hunts around among different lines and manages to locate one in each that has what he seeks. With a stiff ink, he can print crisply and secure rich impressions.

In his type cases, Anderson has a superb collection of types and ornaments. His favorite face is Weiss Antiqua, which he regards as one of the few types produced during the twentieth century that has a permanent right to existence. What he likes is its legibility and subtlety of draftsmanship. It has a natural dignity and is almost completely without affectation. Other favorites are: Hammer American Uncial, Libra, Goudy Medieval, Garmond and Deepdene. Anderson uses ornaments frequently but sparingly. He feels that they give comfort, humanity, and warmth to a type composition and take away from what might be cold, calculated functionalism.

Anderson, with his muted manner of doing things, keeps his color schemes on the gray side. His dual harmonies are



Two colophons are used by John Anderson. Top, one used by English publisher, William Pickering, for whom Anderson named press. Smaller colophon is used frequently on the finer pieces

quietly orchestrated to merge with the tone of the paper.

Among the great of the graphic arts craftsmen for whom he bears admiration and respect are two names: Rudolf Koch and Frederic W. Goudy. It is in the spirit of their work that Anderson finds a source of perennial inspiration.

A choice Goudy item is the folder printed in tribute to him by Anderson at his press in 1952. It is set in Goudy's Medieval type, which clearly mirrors the designer's stout and forthright personality. Penned by Arthur Rushmore, here is a
(Turn to page 103)

John Anderson does some of the finer pieces sent out by the University of Pennsylvania. This one was in black ink for type and ornament in red-brown on ivory, deckle edge, French-fold, special stock

UNIVERSITY OF PENNSYLVANIA



Golden Jubilee Dinner Commemorating the Fiftieth Anniversary of the
Founding of The Henry Phipps Institute for the Study, Treatment and
Prevention of Tuberculosis · Egyptian Gallery, the University Museum,
Friday, the sixth of February, nineteen hundred and fifty-three

Outstanding District Men Named

★ Ten districts of the International Association of Printing House Craftsmen have elected Outstanding Craftsmen, a survey by THE INLAND PRINTER indicates. Only four districts, Second, Ninth, Thirteenth and Fourteenth, did not name an Outstanding Craftsman.

FIRST DISTRICT named Frank Lightbown, president of the Cecil H. Wrightson, Inc., 74 India Street, Boston, Mass. The company does typesetting for the trade.

As a member of various graphic arts organizations, he has been active in the trade. Joining the Society of Printers in Boston in 1935, he served as its president in 1949-50. He has played an active role in the Graphic Arts Institute of New England, the Bookbuilders of Boston and the Boston Club of Printing House Craftsmen. He has also served as regional vice-president of the International Typographic Composition Association.



Frank Lightbown



Frank M. Eichorn

THIRD DISTRICT honored Frank M. Eichorn of Eichorn and Birmingham, Rochester, N.Y., printers. Mr. Eichorn was one of the organizers of the Rochester Club in November 1920, and served as president for two years. He attended the second International convention in 1921 in Chicago. He has been constantly active in the Rochester Club, having been on the board of governors or some committee every year, and was chairman of its membership committee for many years. He is now president, for a second year, of the Rochester section of Printing Industry of America, Inc.

FOURTH DISTRICT had no trouble in choosing John L. Osias, district representative last year, who has had 47 years experience in the printing ink field, and since 1930 has been active in local, district and International Craftsmen's affairs. He was president of the Richmond Club in 1940 and deputy district representative before becoming district representative last year. He was named Richmond (Va.) manager of International Printing Ink in 1936, the position he now holds.

FIFTH DISTRICT selected a long-time member of the Detroit Club, George Glaeser, as its Outstanding Craftsman. Since 1921, when the club was first organized and he was named vice-president, Mr. Glaeser has been active in the organization's affairs. When permanent officers were elected, he was named secretary, a post he held for 21 years. During World War II years, he was elected Detroit Club president and now serves as a member of

the executive board. Altogether, he has served his club 33 consecutive years. He is one of five life members of the Detroit Club. George has attended every District Conference for the past 33 years and was District Representative for three terms. He has been elected delegate to 30 International conventions and International presidents have honored him with the chairmanship of five International committees. He is trade representative and a direct agency contact for the Michigan Electrotone and Stereotype Co., a position he has held for 30 of his 55 years in the graphic arts.

SIXTH DISTRICT picked a charter member of the Rock River Valley Club, Edward H. Dumpert, for its Outstanding Craftsman. He has served the club as first and second vice-president and president during the first three years of its existence. He has also served on many important committees within the club and Sixth Dis-



Edward H. Dumpert



C. Mark Wilson

trict. He was bowling chairman for many years. He was superintendent of the pressroom and bindery at the Daily News Publishing Co., Beloit, Wis., from 1918 until he suffered a heart attack in May, 1952, and has been semi-retired since.

SEVENTH DISTRICT discovered that Mark Wilson of the Atlanta Club was its Outstanding Craftsman for the year. Mark is a charter member of the Atlanta Club, and has attended all but two meetings of the club since it was organized in 1938. He was president in 1945, and was chairman of the International Instruction Literature Committee in 1951. His present position is production manager for the Donaldson-Woods Company.

EIGHTH DISTRICT found its top man in William Brisbin who joined the Omaha Club in 1922, has 32 years of continuous membership, and has served two terms as District Representative and four years as president of the Omaha Club. He has been active in reorganizing and



John L. Osias



George H. Glaeser



William Brisbin



Cyril C. Stanley



OUTSTANDING INTERNATIONAL CRAFTSMAN of the Year will be awarded The Inland Printer Benjamin Franklin plaque at Philadelphia convention. Always a secret until convention time, winner last year was John Deviny, member of Washington Club and former U.S. Public Printer. The award is presented annually by Wayne V. Harsha, editor of The Inland Printer, or J. L. Frazier, consulting editor, who originated award

organizing several clubs in the district, and recently organized the Cedar Rapids Club and served as its president. Currently, he is district governor of the Cedar Rapids Club and just recently vacated the office of vice-president of the Eighth District board. He has been general chairman of three district conferences.

TENTH DISTRICT named Thomas Cain, current president of the Vancouver Club, as its Outstanding Craftsman. He has also served as secretary-treasurer of his club for 14 years, and in 1952-53 was secretary-treasurer of the Pacific Society. Mr. Cain was recently promoted to the position of plant superintendent of Clarke & Stuart Co. in Vancouver. (See page 68)

ELEVENTH DISTRICT'S four clubs have named Peter D. Nielsen, their own district representative, as top Craftsman of the year. Pete is manager of research and engineering for the Pacific Division of Moore Business Forms, Inc., in Emeryville, Calif., an assignment he accepted two years ago. His activity in Craftsmanship affairs has taken him through all official chairs of the San Francisco Club, and he has served as an International association chairman in his district a number of times. (See page 57)

TWELFTH DISTRICT clubs unanimously chose Cyril C. Stanley of the Los Angeles and San Fernando Valley Clubs as leading man for the year. Cyril has been a member of the Los Angeles Club since before World War II and has been its president. He is also a member of the board of directors of the San Fernando Valley Club which he helped to organize along with several other clubs in the district.

How to Plan Makeup and Lockup

Essential steps in planning prepress or premakeready operations are requisites to precision form preparation. Use them to cut press down time, increase profit

★ There are three essential steps in planning which are requisites to precision form preparation:

One, adequate and correct data on capacities and limitations of equipment; two, established standards in precision chases with definite reference points for computing measurements; three, carefully planned mechanical standards for makeup and lockup.

One good planner can save the time of two production workers in the plant. Obviously, there is a "dollars-and-cents" reason for thorough planning and submitting intelligently planned specifications to production workers.

The basic forms for transmitting specifications are the "makeup standard" and the "lockup standard," both shown in the accompanying illustrations. The development of both of these has a direct bearing on determining press-sheet sizes. Therefore, we are listing a few things which must always be given careful consideration in preparing these standards.

Makeup, Lockup Standards Needed

Trim: Although $\frac{1}{8}$ -inch will suffice on some work, $\frac{3}{16}$ -inch must be considered a minimum safe trim for book work. Saddle-stitched or otherwise bulky jobs should always have $\frac{3}{16}$ -inch minimum at side and tail. Equipment used for trimming will be one determining factor. The bulk and weight of stock used is another. Establish standards by consultation and practical testing.

Gripper Bite: This must always be provided for according to the press standard. Heavy stocks running on presses with tumbler grippers frequently require extra gripper margin. Consult your press-room before departing from the standard.

Crossbar: Since only one crossbar is used in the chase, extra stock will have to be provided only where bleed pages are involved. The alternative would be to undercut bleed plates. (Caution: Balance your cost of extra stock against the cost and hazard of undercutting plates.)

Comber Margins: Some feeders have the combers at the back end of the sheet, others are well within the printing area. *Know your feeders!* Detailed notes of these requirements should be on your press data charts. Combers striking over printed impressions will mar the work. There are three things you can do: risk marring the work, allow extra stock, or have the layout changed.

Drag at Tail End of Sheet: Heavy stocks will bounce or slap at the tail after leaving the cylinder brush, causing slurs

Fourth of a Series

By Robert T. Rice

or double prints. Extra stock may be required, especially where halftones print close to the back end of the sheet.

Bindery Requirements: Standard impositions for folding should be established by consultation. Never send special folds through without consulting the bindery. The rule should be to fold edge to edge. (Caution: Some gathering machines require a pickup lap, while on other machines a lap or uneven folding will cause trouble. Here again, *know your bindery equipment.*)

Don't pass problems on to the workmen in the shop and then "blow your top" because of trouble. Remember, they did not plan the job or build the machines! Work with your data charts continually and keep them up to date.

The makeup and lockup standards are based on the premise that all units will be made up to the over-all size of an untrimmed page. Since bleed pages have become the rule rather than the exception, this is good procedure. Exceptions may provide for a makeup size which omits certain marginal material as is illustrated in the first example given here. In order that specifications and calculations for lockup may be complete, mechanical lay-

outs still must be premised on the untrimmed size of the page.

The example used here is a job for which a standard size sheet is used. Paper is 32x44 book. Specifications call for a monthly publication with a trimmed size of $7\frac{3}{4} \times 10\frac{1}{2}$ inches. No bleeds are involved. The job is to be run as eight-page forms, work-and-back, imposed to fold in sixteen-page signatures. The mechanical layout would be made as follows:

Mechanical Layout Requirements

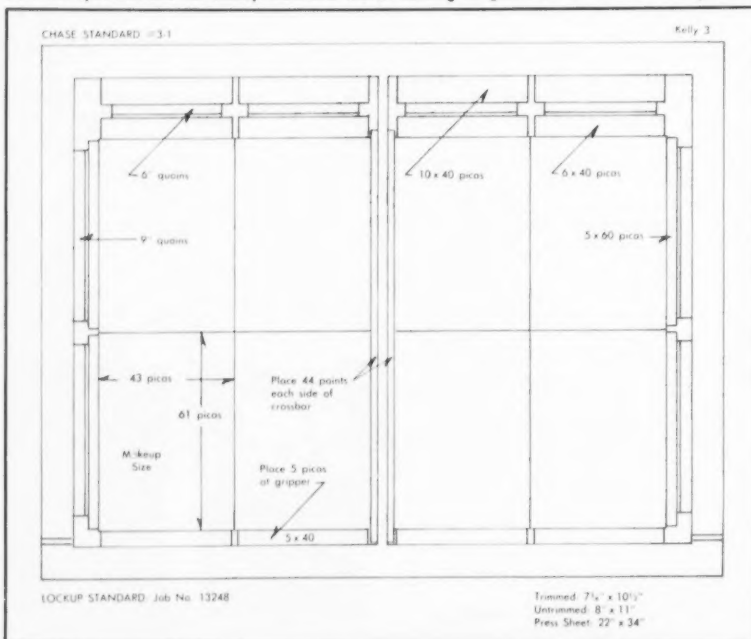
1. **Untrimmed Size.** First draw the untrimmed size of the page. For this job it is 8x11 inches. The top line indicates the head fold and the left line indicates the center fold or binding edge.

2. **Trimmed Size.** Mark the trim. The stock size will allow $\frac{1}{4}$ -inch top and bottom and $\frac{1}{4}$ -inch at the side.

3. **Face Size of Page.** Typographic layouts usually show what this should be. In this instance the face size of the page is established at 38 picas wide by $54\frac{1}{2}$ picas deep to conform to typography required. Indicate all detail of spacing. Note how the detail of head and folio spacing is indicated on the layout.

4. **Margins.** Exact margins should be shown by specific measurements. In establishing margins, avoid using strip material smaller than six-point slugs. Margins can usually be adjusted so that few

Detailed specifications for lockup standard leaves nothing to guesswork and makes for precision



6. *Measurements.* All measurements must be clearly indicated on the layout. All measurements should be in picas and points. Use solid lines to indicate material to be included in the makeup and dotted lines for folds, trims, etc. Study the accompanying makeup standard and see how little was left for the makeup men and lockup men to figure out.

Gauge-Test All Elements of Form

The theory behind this routine is that all elements of the form should be gauged as pages or other units during original makeup and that all units are perfectly justified for size, position, and lift before being sent to lockup.

Behind this theory is the observable fact that any other method involves a considerable amount of duplicated calculation on the part of foreman, compositor, stoneman, as well as the pressman.

The above example serves to illustrate the basic procedure in developing a make-up standard. Assuming that the job will run on a 37-inch press, there are no problems involved that require any manipulation in the standard. Because there are no bleeds, we don't have to make special stock allowances for gripper bite, crossbar, comber margin or binding.

However, any change in specifications will also change the makeup standard. Let us assume that this same job will run in 16-page forms on a larger press.

In a 16-page form, there will be eight pages in each section of the chase. The crossbar and quoin allowance will be at the tails of the pages instead of at the side. The over-all makeup size of the page is not affected, but the instructions for lockup must be changed. The notation at the side will have to be, "*Stoneman: insert ten picas between each group of four pages.*" The notation at the tail will have to be, "*Stoneman: insert 44 points at crossbar.*"

Also, in each instance, the notation regarding the amount of spacing required to position the form properly in relation to the paper line must be correctly noted according to the chase standard. It will be different for each change in form size and for each change in chase size.

The layout for pages to be locked in 32-page forms still remains the same except for the notations for lockup. Pages are butted together in groups of four, and the stoneman is instructed to add a definite amount of material between each

group of four pages, at the crossbar and at the gripper to position form in chase.

Where satisfactory instructions for lockup can be put on the makeup standard, it will not be necessary to make a lockup standard such as the one shown. But if there can be any doubt as to clarity, make the lockup standard also.

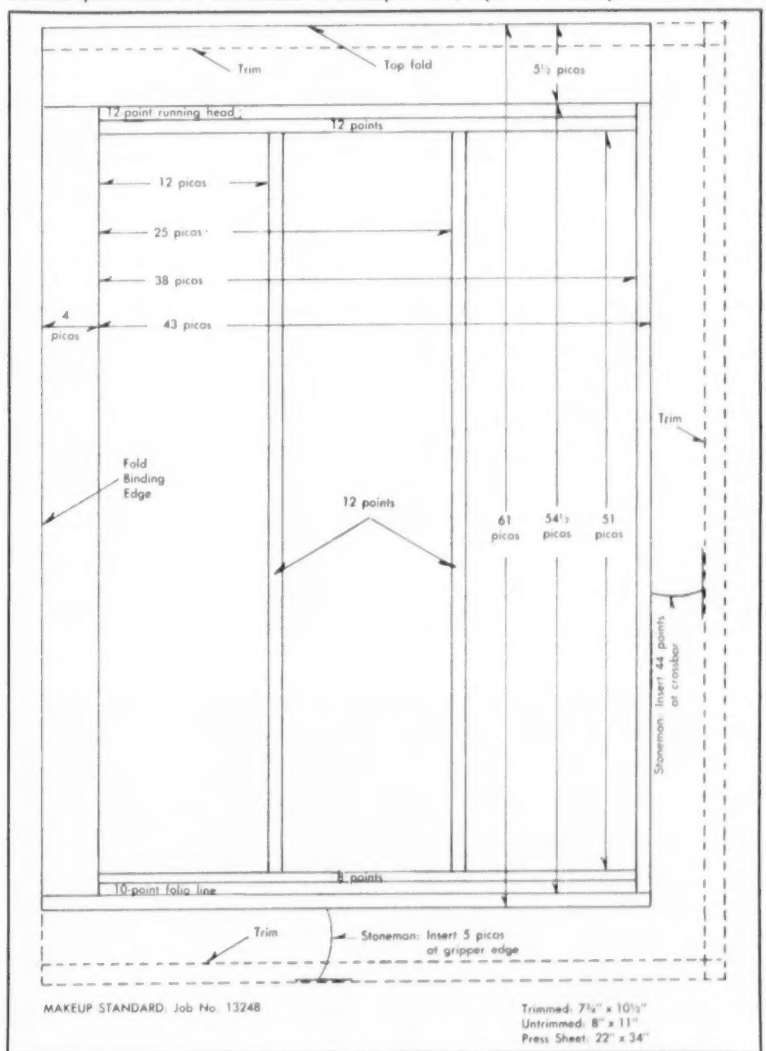
Now let us assume that another job, trim-size 8¼x11¼ inches, calls for bleed pages, bleeding to the binding edge and all three trim sides. This requires a different approach than that outlined above. All the considerations for trim, gripper bite, crossbar, comber margins, drag, and bindery requirements must be carefully thought through, because of the effect they will have on the press sheet size as well as the makeup and lockup standards.

Do some preliminary calculating before attempting to draw up the standards. Then proceed as follows:

Start with the trim size and add a minimum trim. Allowing 1/8-inch trim at the

(Turn to page 106)

Detailed specifications are also needed for makeup of form, important to lockup standards later on



A Tribute to Achievement

Let's again give credit where credit is due—to the District Representatives of the International Association of Printing House Craftsmen, who spend their own time and effort (and cash) in behalf of the various Craftsmen's Clubs, holding them together and organizing new groups, keeping clubs alive and alert. The work is plentiful; glory and acclaim little. To them we owe thanks

ROLAND J. LACHAPELLE (First District) has been for the past seven years the manager of the New England District of the E. P. Lawson Co., Inc., and has been associated with the company for eight years. His headquarters are in Boston. He is a member of the Boston Litho Club, the New England Supply Salesmen's Guild and is a former director of the Boston Club of Printing House Craftsmen. He is also a member of the B.P.O. Elks.

BRADLEY S. PETERS (Second District) is a charter member of the Utica Club. He served as president of that club for two different terms and went through various offices, including secretary and vice-president. He has served as chairman of numerous committees and as a member of the board of governors. He was Deputy District Representative before becoming District Representative.

Brad has made several visitations around the district this year, including the Second and Fourth District Conferences. He is now president of the Second District Officers' Association. During working hours, he is secretary and plant superintendent of the Thomas Peters Printing Company, Inc. in Utica, N. Y.

HENRI B. LECOMTE (Third District) was born in Quebec City and was educated and learned the printing trade in Canada. After coming to the United States in 1919, he traveled for a couple of years, and then settled down in Rochester, N. Y., where, as he puts it, he has been connected with the typesetting machines in the John P. Smith Co. plant ever since. Well known among Craftsmen on both sides of the northern border, Henri has made Craftsmanship his hobby for the past 14 years. He served for seven years as secretary-treasurer and for two years as president of the Rochester Club, one year as District Representative, and has been active on many committees, particularly those planning and carrying out Printing Week.



Roland J. Lachapelle (1st)



Bradley S. Peters (2nd)



Henri B. Lecomte (3rd)

GENE DAVIS (Fourth District) looks back on 30 years of experience in the printing ink field. His business career began in 1924, when he became a clerk serving the Philadelphia branch of the Queen City Ink Co., which later became part of the Printing Ink Division of Interchemical Corp. Gene was promoted to the sales staff in 1927 and has been manager of the Philadelphia branch since 1943. His Philadelphia Club membership runs back 20 years. During that period he was an active member of several committees and Deputy Fourth District Representative for the 1951-52 and 1952-53 terms. Now he has moved another step higher, taking over Fourth District Representative responsibilities where his predecessor, John L. Osias, left off.

KEN N. CRAMER (Fifth District) entered the industry in 1926 with Queen City Printing Ink Co. in Michigan territory, stayed there during formation of International Printing Ink Corp., continued with the new concern, and served in its Ideal Roller sales division from 1929 to 1931, when he joined Ideal Roller & Manufacturing's own sales organization. He has been district manager in Cincinnati for the past ten years. His Craftsmanship association runs back 26 years, when he was a Kalamazoo-Battle Creek Club member. That club was dissolved, and his membership was transferred first to the Detroit and then to the Cincinnati Club, where he has served on the board and numerous committees, and is now first vice-president and educational chairman.

He was Fifth District Deputy Representative for two years and is rounding out his first year as District Representative. Ken has shared his knowledge in talks at sessions of practically every Fifth District club and with clubs outside his own bailiwick. His major hobby is travelling. He's a great lover of the outdoors and likes to visit points of historical interest.

EARL S. ELLIS (Sixth District), sales manager of Western States Envelope Co., Milwaukee, started there as a stock room assistant in 1932, served in various production posts before he handled sales in Michigan, Indiana, Ohio and Kentucky, and was Milwaukee sales representative until he became purchasing agent and production coordinator in 1945. Earl is a Milwaukee-Racine Club past-president and heads its Past Presidents Club. He's a member of the Sales Executives Association of Milwaukee and has been active in the Milwaukee Association of Purchasing Agents. Father of four sons, he was a Cub Scout chairman for five years and still participates in Boy Scout work. On the sports side he's an ardent Milwaukee Braves baseball fan, captains Western States Envelope's bowling team, does spare time fishing, hunting, gardening, golfing. He holds a pair of legs—Cleveland 1948, San Francisco 1949—on the golf trophy but could not be on hand at Dallas to shoot for permanent possession.

A. FRANK CHEATHAM (Seventh District) is a native of Atlanta, Ga. Finishing his formal education when he was graduated from Tech High in 1928, he entered the printing industry on the ground floor as an apprentice in the pressroom of Dittler Brothers, Inc. in his home city, and worked his way up the ladder to service as pressroom foreman and then plant superintendent. He joined International Printing Ink in 1950 as sales representative covering Georgia and South Carolina, working out of the Atlanta Branch. Frank is a charter member of the Atlanta Club and was its president in 1944. He is also a member of Printing Industry of Atlanta, Georgia Printers Association, Atlanta Chamber of Commerce, the Masonic fraternity, Atlanta Elks Club, and Cascade Methodist Church. He's the proud father of two sons. His hobbies are Craftsmanship and selling printing ink.



Gene Davis (4th)



Ken N. Cramer (5th)



Earl S. Ellis (6th)



A. Frank Cheatham (7th)



Ben Edwards (8th)



Fred R. Baker (9th)

BEN EDWARDS (Eighth District) worked into his present position through serving as president and a member of the board of directors of the Wichita (Kansas) Club. He has also served as president and Deputy District Representative of the Eighth District. He is president and manager of Bewal, Inc., a litho supply firm. He is also secretary-treasurer of Edwards Typographic Service, Inc., and secretary of Kel Litho Artists, Inc., all of Wichita. Ben taught printing in Kansas City for three years and worked as a Monotype operator for several printing plants in Kansas.

FRED R. BAKER (Ninth District) has had 24 years of experience as a technician, plant superintendent and salesman serving the printing ink branch of the industry. Now associated with the Printing Ink Division of Interchemical Corp., he is vice-president and a charter member of the Fort Worth Club of Printing House Craftsmen, chairman of the program committee and a member of the publicity and membership committees.

GEORGE Y. MARTIN (Tenth District), since 1936 superintendent of the College Press, Oregon State College, Corvallis, has visited all clubs in his district this year. He was Printing Week guest speaker at the Vancouver, B.C., Club, conducted a program for the Southwest Idaho Club, prepared the program and presided over the Tenth District club management conference in Seattle in May. Joining the Portland (Ore.) Club in 1946, he became president in 1950. Last year he was elected third vice-president of the Pacific Society in Pasadena. Two years ago he conducted a foreman management training program in Portland. George is a graduate of Sioux City (Iowa) High School and earned his Bachelor of Science degree at South Dakota State College. Serving his apprenticeship in a Sioux City composing room, he worked as a hand compositor and Linotype operator, joined the International Typographical Union, and was printing production and instruction superintendent at South Dakota State College.

P. D. NIELSEN (Eleventh District) is manager of research and engineering for the Pacific Division of Moore Business Forms, Inc. in Emeryville, Calif. He took over this assignment about two years ago. He has made large contributions to the promotion of the design and production of some of the most modern business form equipment, and his company often seeks his expert advice concerning the relation-

ship between product specifications and manufacturing. His activity in Craftsmanship affairs has taken him through all official chairs of the San Francisco Club, and he has served as an International Association chairman in his district three times. Pete's memberships include the Lithographic Technical Foundation and the Research and Engineering Council.

BLAIR LORD (Twelfth District) has for the past two years represented a district whose clubs range all the way from Albuquerque, New Mexico, to Honolulu in the Hawaiian Islands. Blair was secretary of the Citrus Belt Club for six years and was president three years ago. He is a past secretary of the Pacific Coast Society. After serving as a Linotype operator in the *Riverside* (Calif.) *Daily Press* plant for six years, Blair joined Rubidoux Printing Co., Riverside, and was plant superintendent for 11 years before he became a partner in Artcraft Printers, Riverside.

HERBERT THRELFALL (Thirteenth District). Thirteen was not an unlucky

number for Herbert Threlfall a half century back. The Thirteenth District is lucky to have as its representative a craftsman who was 13 years young when he was a "bound-out" apprentice in England, the land of his birth. One of the outstanding features of the Threlfall career was his five-year service as International secretary. He was the last elected official in that office. He is also known far and wide as editor of *Craftsmen's Crier* for 11 years. Mr. Threlfall is a charter member of the Providence Club, and has served as secretary, educational chairman, vice-president and president. He heads the John F. Greene Co. of Providence, R.I.

ABEL O. NORBECK (Fourteenth District) is upper Midwest distributor for Lewis Roberts, Inc., Minneapolis, with which he has been associated for six years, but he is now in the 35th year of printing industry service. As a Minneapolis High School graduate, he expanded his formal education by taking summer courses in industrial relations at the University of Wisconsin. He became an apprentice pressman in 1919 and during the next 23 years worked as a platen and cylinder letterpressman and foreman. Companies he served included Pryor Press, Chicago, and Imperial Printing Co., Minneapolis. From 1941 to 1948, he was business representative of Minneapolis Pressmen's Union, and he has served on the Minnesota State Printing Apprentice Commission. He's a Pressmen's Union man and a Mason as well as a Craftsman, and has been advanced from the vice-presidency to the presidency of the Minneapolis Club. Abel's hobbies are fishing, hunting, bowling and, of course, printer's ink.

LEE AUGUSTINE (Representative-at-Large.) Sketch appears on page 48.



George Y. Martin (10th)



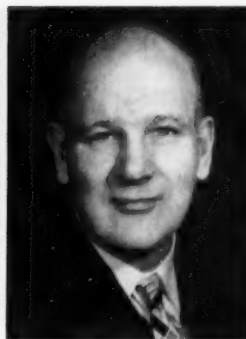
P. D. Nielsen (11th)



Blair Lord (12th)



Herbert Threlfall (13th)



Abel O. Norbeck (14th)



Lee Augustine (Rep.-at-Large)

Scanning the Scene

Through the Eyes of



"JL"

Perry, the Perennial Performer

This year's is the 35th convention of the International Association of Printing House Craftsmen, but I believe that throughout each year since leaving office the first president has spent about as much time and effort in the Share-Your-Knowledge movement as any but the most active officers. Most retiring presidents of this and other trade groups fade out of the picture when their term ends. That and the added fact that excuses are not necessary for those who thus leave the scene, as it were, make the record of one past president unique and worthy of a citation.

For those who have attended conventions of the Craftsmen, it isn't necessary to name the man, this first president and still an energetic, active Craftsman. He's so widely known and respected in other graphic arts circles, however, and there unfortunately are so many who don't get to conventions, he must, of course, be named. He is Perry R. Long of Los Angeles, and right here it seems apropos to say that no one will deny he has attended more conventions of the organization than any other man.

Being the first president of the Association (1919-1921) may or may not be regarded as an achievement. However, being one of the small group known as the Founding Fathers which set the great organization in motion, and one of three doing the spadework, surely represents it. The movement really got under way when a local group of shop executives formed an organization at New York in 1909. Similar groups were later organized at Philadelphia, Chicago, Boston, Cincinnati, Baltimore, the Connecticut Valley, and Washington, D.C. These functioned independently and largely for social purposes until the end of World War I, when Perry, Harry M. Blaetz, and Norman Hopkins, all of Philadelphia, acted to sound out the existing independent clubs on uniting as a national group. Their efforts proved successful, and the union was accomplished at Philadelphia in 1919. Perry R. Long was elected president. Starting with those eight groups, the new association numbered 28 when Perry Long finished his second term in 1921. And, in line with his outstanding service since leaving office, Perry Long has officiated at the presentation of charters to a number of clubs, the latest being Denver during 1952.

Undoubtedly, the most dramatic events originated or sponsored by the International have been those exhibits of printing equipment from time to time coinci-

dental with conventions, the latest and greatest in Chicago in 1950. Other trade groups have collaborated in staging these shows, but the International Association of Printing House Craftsmen originated them and Perry Long was attending physician at the birth of the idea. He was responsible for the first exhibit, one of light machinery at the Washington convention in 1920.

It is interesting to note that the great exhibitions of recent years developed from this first very small one. A souvenir book was published in connection with it and the first convention at Washington. The host club, in planning for the convention and as a means of meeting expenses, decided to issue a souvenir book containing technical articles and advertisements of manufacturers of and dealers in equipment and supplies. It was a beautiful book, I've heard, but numerous advertisers questioned the value of such advertising and some labeled the effort a mild form of shakedown. Because of these objections and to give the equipment people more for their money, it was suggested that if a large room were secured in the convention hotel where advertisers could display light wares, distribute catalogs, and meet customers, they would feel they were getting value received. Greater shows were on the way.

An activity fraught with possibilities for benefit to industry and individuals alike has grown out of a suggestion made by Perry during an address before the Newark Club in 1944. I refer to the annual observance of Printing Week (about the time of Benjamin Franklin's birthday) which is increasing in scope and participation with each passing year.

A lesser achievement of Perry Long's—one, moreover, demonstrating his human qualities—was his idea of auctioning off books about printing owned by deceased printer's families to living printers. Buyers, as a result, are able to obtain books and other treasured graphic arts items, often unavailable from usual sources, while families of the deceased receive cash. The first such auction, under the auspices of the New York Club, was held in 1944 when books of Stephen H. Horgan, pioneer photoengraver and longtime writer on photomechanical subjects for *THE INLAND PRINTER*, and the late L. M. Augustine, first secretary of the International, were sold.

In view of his continued activity "beyond the line of duty" in the interest of Craftsmen, it was a natural for him to receive the first bronze Franklin plaque award of *THE INLAND PRINTER* for out-

standing service, and the citation, "Craftsman of the Year." That was at the San Francisco convention in 1949. The idea motivating the award was to provide an incentive to members not honored with an elected International office (at the time) to work for the good and welfare of the Association.

Now, a capsule biography—for the enlightenment of the hundreds who know Perry and have a natural curiosity about his background and what he has done for a living during his public-spirited career. Born on a farm near Howard, Pennsylvania, he moved with his family to Harrisburg at the age of eight. His exposure to the printing business was at a tender age. Accompanying his father into a small print shop to order some printing for his church, Perry was thrilled, he says, at what he saw. Shortly afterward he was hired at \$1 a week to work during the school vacation. He was either lucky or exercised judgment beyond his years when, on completing grammar school, he went to work



PERRY R. LONG

as an apprentice pressman in the plant of J. Horace McFarland at \$3 for a 59-hour week, with an increase of \$1 a week each year. "The McFarland plant," Perry relates, "was a wonderful place for apprentices because it operated all departments except photoengraving."

He spent a vacation week at Philadelphia as a job pressman and, later, worked as a journeyman in Pittsburgh and also in several Philadelphia plants; then he got a job in the pressroom of the Curtis Publishing Company, owner of the *Saturday Evening Post* and other national magazines. He characterizes the Curtis pressroom as a "dream world." After working a few years on different kinds of presses—and serving two terms (1912-13) as president of the Philadelphia pressmen's union—he was put in charge of the two-color pressroom on the night side, later promoted to the day shift, and finally, given the important position of superintendent of all pressroom operations, involving

200 rotary presses and a thousand men. That was the top pressroom position in the country at the time.

After 20 years with Curtis and two at leisure, Perry starred in a version of the famous old mousetrap story of Ralph Waldo Emerson. He was hired by the Hearst newspaper organization, specifically to improve the process-color printing of the *American Weekly* and the comic supplement, *Puck*, both regularly distributed with nine million Hearst Sunday newspapers. Because six color printing plants, located from coast to coast, were required to print these millions of magazines and comic sections, Perry's yen for inventing and carrying out ideas for improving color work on newsprint were given full opportunity. As production manager, he was credited with having worked wonders on *American Weekly*.

Visits to Hearst plants in California instilled in Perry a desire to live out there. So in 1945, after 12 years with Hearst, he bought a half interest in the photoengraving and electrotyping business of Bryan-Brandenburg Company in Los Angeles. After several years the business was sold to one of Perry's principal customers, an advertising agency. Mr. Brandenburg retired and Perry agreed to remain for a time as president and general manager. Later, in order to be able to spend more time with his invalid wife, who passed away in January, he assumed his present post of vice-president.

In addition to the International Association of Printing House Craftsmen, he belongs to numerous other organizations. The term "joiner" cannot, however, be applied to him. He is a worker and a booster for all of them.

That introduces the angle of hobbies, one of which, of course, is knowing folks. Materially speaking, his main interest is a collection of more than six hundred books, largely old ones, about printing in general, typography, and wood engraving. This library requires a full room, and has been examined by numerous West Coast printers and many from the East. He spends most Saturdays among the flowers and fruit trees in his beautiful yards.

What kind of man is Perry Long? Despite his tremendous responsibilities in remunerative work, meanwhile helping others in trade groups, he has impressed me as never seeming to be under the least pressure. That undoubtedly accounts for his looking so good and feeling so well after all of these strenuous years. I can imagine the most tense situation in organization politics being dissolved by a few words from his lips. He's the diplomat. I've been around this industry for many, many years, and I have yet to hear anyone speak disparagingly of him. That statement may be reversed, too. I have never heard him speak disparagingly of others. He still hungers for knowledge and, true to the Craftsmen slogan, he seems never so happy as when sharing it with others. I know that no one will quarrel with me for naming Perry Long the Father of the Craftsmen movement.

J. L. Frazier

Craftsmanship a la KING!

By J. L. FRAZIER

About twenty years ago, I was in an Eastern city and learned that the local Craftsmen were having their monthly meeting that evening. The speaker was a young man who had been sending a lot of his fine work to THE INLAND PRINTER for review, and one I regarded as a "comer," so I went. My interest in him was supported not only by his work, but by his interest in books and in other ways such as taking correspondence courses in advertising and art. He not only had native ability but the determination to make the most of it. If that was not the young man's first appearance as speaker—at least outside his home town of York, Pennsylvania—it was one of his earliest.

I helped him set up his big exhibit, which I am sure numbered four or five more items than his audience. I can still see the perspiration roll off this fellow as he worked feverishly to set up his fine show prior to dinner and the educational session. As a courtesy following dessert, the president called on me for a few remarks. Up to this point the meeting had dragged and the chairman had voiced a desire to get it over and the members off to their homes as quickly as possible. My remarks were brief and twin-pointed—an apology for saying a word and a scolding for putting this young man, who had so obviously beaten himself to do his job, behind the eight-ball. I told 'em. To his everlasting credit, that chairman didn't resent my remarks. He made lemonade of the lemon I handed him. He invited me to address his club at a later meeting, had a good crowd for me, and went on to high office in the International.

The foregoing is a bit more than just "purely incidental." So many guest speakers are slighted in one way or other—unintentionally of course—I just can't resist tossing it in for the good of the order.

The young speaker for whom I went to bat that evening was Howard N. King, now stepping down from the office of President of the International Association of Printing House Craftsmen after a full quarter-century of untiring service, one way or another, in the organization. He has turned out to be the "speakingest" speaker in graphic arts circles, the current human dynamo of the printing industry. He deserves a hand for that and other things which in themselves have rarely been matched in the history of the organization. I've known all his predecessors of the past twenty-five years, and several of them before that, and I'm sure not one would vote "nay" to my motion, nomination or endorsement of citation.



HOWARD N. KING

Howard's greatest contribution has undoubtedly been in speaking before local clubs, district conferences, and International conventions. He has frequently addressed advertising clubs, an activity that must have benefited the Craftsmen because he has all along been known as a leader in the movement. One year I made about thirty talks at meetings of printers, mostly Craftsmen, and thought I was "going some." In contrast, Howard King addressed almost as many groups on a West Coast tour during May, of this year. As guest speaker during his year as President of the International, his record now is 125 speeches and 75,000 miles of travel.

In addition to other work at International conventions, and apart from that associated with the International organization's office, Howard has acted as the moderator of many of the Type and Design clinics which he originated. He organized the York club, of which he is a past-president, and he has served as International representative-at-large.

On becoming International President, he announced a new activity which has not only gotten off to a flying start but promises to increase in scope and benefit through the years to come. I refer to the Workshop sessions in key cities where men deeply interested in one single branch of the business, like offset or typography, for example, have gathered to hear specialists, and—more importantly—to learn by seeing work done, sometimes actually doing it themselves. These are just like hospital or medical

(Concluded on next page)



(Concluded from page 59)

school clinics where specialist surgeons demonstrate techniques before internes and physicians. I have attendance figures on only two of the Workshops already conducted. Over 300 attended the Offset Workshop in the large platemaking plant of Gracie Oakes, past International President, at Chicago, and registration for the Type and Design Workshop at St. Louis was 183. The gospel of Craftsmanship is spread because nonmembers have the same rights and privileges as Craftsmen. The registration fees are nominal (\$5.00 at St. Louis) and collected mainly for a dinner. This could easily become the greatest of Howard N. King's many achievements in Craftsmanship.

The man King is simply terrific, a prodigious worker. His efforts outside it might seem to leave him no time for the International Association of Printing House Craftsmen. His time and effort in the Craftsman's movement might seem so great that he could not carry on with his personal affairs, his bread-and-butter business. He is officially vice-president and typographic director of the Maple Press Company of York, Pennsylvania, and partner in a recently formed photo-composition business operating, so far, two Fotosetters. On the side and to thwart ennui, he has produced printers' house organs from copy to mail bag and serves as typographic consultant and lecturer for the Intertype Corporation. He's turned out the *York Trade Compositor* for Phil Mann for over twenty years.

I've made a pest of myself, I suppose, urging Howard to stop beating himself, but he goes on merrily (I mean *that* literally, his enthusiasm being so great) and powerfully.

I could mention many more activities and accomplishments of Howard King in the service of the International Association of Printing House Craftsmen, but this is intended as a tribute and a thank you—not a biography. To cite more might take attention from the central idea, which is to impress everyone, and especially Craftsmen, with the achievements in their interest of an intelligent, energetic, likable and hard-working organization executive. In our industry, leaning upon Winston Churchill for inspiration in writing this, "Few have done so much for so many." Now, double applause, please.

Philadelphia Craftsmen's Club, Founded in 1911, One of Oldest

The Philadelphia Club, host to the International Association of Printing House Craftsmen at its 35th annual convention, is one of the oldest groups of its kind in the country.

The Philadelphia Club was founded in 1911, and its first president was the late John Kyle. Since that time, it has been headed by some of the city's outstanding experts in the field of graphic arts.

This year's president is Harry Seeburger, director of production for the Philadelphia advertising agency of Arndt, Preston, Chapin, Lamb & Keen, Inc. The club today has a membership of approximately 365 members. It is the largest graphic arts group in the city and one of the largest units of the International.

Other officers of the Philadelphia Club are Frank Barras, N. W. Ayer & Son, vice-president; William Holdsworth, National Typesetting Corp., secretary; Dave Hopkins, Royal Electrotypes Co., treasurer; Harry C. Link, Link Printing Co., assistant secretary.

A key man in the International convention is Ray Miller, Sr., general chairman. He was president of the Philadelphia Club of Printing House Craftsmen in 1918. Mr. Seeburger succeeded Walter G. Scarborough, Cunco Eastern Press, as club president.

Mr. Scarborough began the planning for the annual convention shortly after the 1953 meeting in Dallas, and when Mr. Seeburger took over the reins of the Philadelphia Club this Spring, he continued the work.

The Philadelphia Club has been eager to be host at this year's meeting because it was in that city in 1919 that the International was founded. There were only eight clubs then; now the International has nearly 100 units in the United States and Canada and participating clubs in

New Zealand, Cuba, Finland, Australia and England.

Two big committees have been appointed by the Philadelphia Club to guarantee smooth operation of the International's meeting at the Bellevue-Stratford Hotel. Their names read like a "Who's Who" directory of the graphic arts field in the Quaker City. (See pages 46 and 47).

Traditionally, the Philadelphia Club has been known for its social as well as its "Share Your Knowledge" activities. For many years, a social highlight of its yearly programs has been the annual Ladies' Night, held in March of each year.

A number of out-of-town visitors have been familiar with this event, at which some of the nation's leading entertainers have performed. For a number of years, Al Rexford has been in charge of the entertainment committee.

The Philadelphia Club also at this annual social event gives its famous "Share Your Knowledge" awards to outstanding Americans in many fields.

The Philadelphia Club is not only proud of its own traditions as a host but also keenly aware of the interest out-of-town visitors will show in one of the great graphic arts centers of the world.

Winston-Salem Printers Reorganize

Printers in the Winston-Salem, N.C., area have joined to form the Printing Industry of Winston-Salem, Inc., as a result of reorganization of the Winston-Salem Printers Club. A membership drive currently under way is aimed at gaining the support of all printers and allied firms in the area. Officers of the new organization are John R. Gordon, president; Pete Keiger, vice-president; John H. Miller, secretary; H. T. Hearn, treasurer; and Robert Allgood, membership chairman.

Here are the Philadelphia Club's officers and committee chairmen appointed to have charge of the 35th annual convention of the International Association. Standing (left to right) are Raymond G. Phyle, Walter B. Morawski, H. David Siegfried, Ray Miller, Sr. (general convention chairmen), Frederick G. Roth, J. Don Robbins, Mitchell Shapiro, Robert B. Harrison. Seated (left to right) are: Harry C. Link (assistant secretary), David H. Hopkins (treasurer), Frank Barras (vice-president), William T. Holdsworth (secretary), and Walter G. Scarborough, a former president of the club



1954 Album of Presidents

of the
International Association of
Printing House Craftsmen



★ The Inland Printer is pleased to present this eleventh annual album of local club presidents. The portraits are arranged alphabetically by clubs. Ten presidents and officer lists had not been received by July 16 closing date.

ADIRONDACK



THOMAS D. REALI, associated with Baranet Litho, Inc., Johnstown, N. Y., is the Adirondack Club's new top kick. Donald See-low and Charles Snyder of Amsterdam Printing & Litho are first and second vice-presidents, and Carl Cramer, also hailing from the Amsterdam plant, was elected treasurer. Raymond Pastori of Hudson Valley Paper Co., Albany, is secretary.

ALBANY



HAROLD HALL of the Argus Co. leads these Albany (N. Y.) Capital District Club officers: Veepmen, Gerald Wolfgang, Hudson Val-Paper Co., and William Sauer of New York State Labor Department; treasurer, John J. O'Hagen from Williams Press; financial secretary Samuel Simmons of Regal Art Press in Troy; and recording secretary James Handford of W. H. Smith Paper.

ALBUQUERQUE



WAYNE C. BORING, highest officer promoting the interests of the Albuquerque Club, took over where Walter Lee left off. Wayne is from Boring Printing. George Jackson of New Mexico Engraving Co. is No. 1 vice-president, and Leon Ulrich of Jones Graphic Products Co., is No. 2. Secretary-treasurer Ernest DeValk of Valliant Printing Co. rounds out this club's officers.

ANTHRACITE



KENNETH J. CRANE, first officer of the new Anthracite Club in Scranton, Pa., is associated with Haddon Craftsmen. His vice-presidents are Edward Bonin of Scranton Engraving Co. and John Callahan of Eureka Specialty Co., whose Robert Hendershot is secretary. Scranton Times man Forrest Watkins is treasurer. These officers and the board are all set to make the young club grow fast.

ATLANTA



SOL MALKOFF, who promotes public relations for the International Association, is a Tucker-Castleberry Printing craftsman. Atlanta Club prexy's aides are Bruce Bowers, Superior Printing, and John Hutcheson, John H. Harland Co., vice-presidents; secretary George Russell, another Harland man; and treasurer Dil-lard Pendley, who is associated with W. R. Bean and Sons.

AUSTIN



JOHNNY JONES, who keeps busy daytimes at Whitley Printing Co. plant, succeeded Randolph Moerke, Von Boeckmann-Jones Co., as bellwether of the Austin Club in the deep-in-the-heart-of state. Frank Evans, also of Von Boeckmann-Jones, took Johnny's place as vice-president. Filling out the club's trio of officers for another term is secretary-treasurer Joe Cockrell.

BALTIMORE



ROGER B. T. WILLIAMS, Baltimore Club's leading man, is with Pridemark Press of Thomsen-Ellis-Hutton Co. Serving under him in vice-presidential positions are Nicholas C. Mueller, Modern Linotypers, and Bruno Woernle, Linotype Composition Co. New secretary is Jack T. Pluhar of White-Rose Paper Co., and the lord of the treasury is Albert A. Getz, Schneidereith & Sons.

BOSTON



WILLIAM J. LEAHY, associated with Wild & Stevens, Inc., rose from the Boston Club vice-presidential ranks to succeed Harry M. Faunce, Rumford Press, in the top-of-the-list office. The vice-presidents are Francis J. Tominey, New England Printer & Lithographer; Morris Greenbaum, American Gumming Co. Edward Kelly, new secretary-treasurer, serves Daniels Printing Co.

BUFFALO



H. CARROLL JAMERSON, topping the Buffalo Club's elected slate, is a craftsman for Alling & Cory. His first and second veep assistants are Willard H. Herbold of Herbold Printing Co. and Charles H. Freytag of Erie County Savings Bank. Secretary: William Hodgson, serving Buffalo Printers Supply. Treasurer: Rodney H. Orcutt from the A. R. Koehler Electrotype Co.

CALGARY



JAMES MOULDING, manager of Proverbs the Printer, again leads Canada's Calgary Club, with help from a new assistant officer, vice-president H. "Tosh" Greenfield, who is foreman of the job department pressroom at Albertan Publishing Co. Secretarial tasks, as well as care of the treasury, are still in the hands of T. W. Sharp, superintendent of the F. W. Clark & Co., Ltd., in Calgary.



CAPE TOWN



JOHN JAMES TRAINI leads the new three-cornered slate of officers elected by members of Cape Town Club in South Africa. John's on-the-plant-job hours are spent with Marianna Press, (Pty) Ltd. His presidential predecessor is John F. Aiken. Lindsay Barrett of National Display Service, (Pty) Ltd., is vice-president. Secretary-treasurer Redvers V. Sweet serves Spicers (South Africa), Ltd.

CEDAR RAPIDS



GORDON J. EDWARDS is Cedar Rapids Club gavel wielder. When he's on his plant job you phone Gordon at Burgess & Edwards Co. A call to Service Press Co. will raise first vice-president Pete Todd. Second vice-president Carl Prabel, Jr. heads in at the Acme Greeting Card Co. Bob LeMont of LeMont Printing Co. is secretary. The treasurer is Edward Dengler of Carpenter Paper Co.

CENTRAL ILLINOIS



WALTER M. WALKER, head man for the Central Illinois Club, is pressroom foreman for Schnepf & Barnes, Springfield. His club assistants are Robert H. Doddek of the A. E. Staley Mfg. Co. printing department, Decatur, and Ray Pierce of Bloomington's Pantagraph Printing & Stationery Co. Secretary E. C. Novak, who held the same post last year, works for Decatur's High Flyer Kite Co.

CHARLOTTE



SIDNEY L. MORGAN is at the helm of one of the youngest clubs, Charlotte, N.C., during his hours away from Washburn Printing Co. Assistants include vice-presidents W. Alfred McCulloch of Economy Printing and Thomas M. Higgins, another Washburn man. Secretary Otto Haas of Old Dominion Box Co. and Treasurer J. M. Shepherd of Shepherd Bros. Co. round out the slate.

CHICAGO



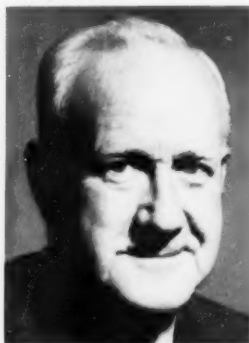
STEVE SLUKA, Vogue-Wright Studios man, was moved up to Chicago Club presidency, and Harold Sanger of Marshall High School is new first vice-president. Then come second veep Lowell Dummer, Bruce Offset Co.; treasurer Ed Egan of Twentieth Century Press; recording secretary Bob McKeighan of Columbia Printing Co.; and financial secretary Frank Swanberg of Spiegels.

CINCINNATI



KEN N. CRAMER of Ideal Roller & Mfg. Co. presides at Cincinnati Club sessions. In the first vice-presidential berth he vacated is Robert W. Packard of Standard Publishing. Newcomer elected second vice-president is Louis A. Croplis, American Type Founders Sales Corp. Luther Engle, Richardson-Taylor-Globe Corp., was chosen to stay on the Cincinnati roster as secretary and treasurer.

CITRUS BELT



JOSEPH HEMSLEY was advanced from vice-president to president of Citrus Belt Club covering San Bernardino and Riverside Counties in California. He is associated with Inland Printing & Engraving Co., whose Elmer D. Miller took Joe's place as vice-president. Third man on Citrus Belt's totem pole is Robert Chisum of Barnum & Flagg, who is secretary-treasurer.

CLEVELAND



W. DONN BARBER owns Adcraft Printing Co. and leads the Cleveland Club, whose vice-presidents are Arthur Hogling, Edward Owen. Art is president of Western Newspaper Printing & Matrix Co., and Ed is assistant editor, Printing Equipment Engineer. Richard Werner, secretary, is Superior Typesetting vice-president and manager. Secretary Lee Kor-nel is with Nela Park Press.

COLUMBUS



OTIS SIMPSON, McBee Co. in Athens, succeeded Allen B. Childers as Columbus Club president. Arthur Ballantyne, Rapid Roller Co., and Milton Pinsky, Columbus Bank Note Co., are first and second vice-presidents in that order. The secretaries are Roy Shirley of Watkins Printing Co. and Ralph Joyce, Jr., Central Ohio Paper Co. Henry Krumm of ATF was elected treasurer.

CONNECTICUT VALLEY



JOHN W. FULLER, head officer of the Connecticut Valley Club, is a craftsman for Home City Electrotape Co. Frank M. Gruen of Diamond Match Co. is first vice-president and Walter B. Dulak of Sinclair Carroll Ink Co. was the membership's choice for the second vice-presidential office. Earl W. Wood of Whiting Paper Co. in Holyoke, Mass. was re-elected secretary-treasurer.

DALLAS



MIKE L. EVANS, now presiding at Dallas Club sessions, spends his plant hours with the Evans Printing & Poster Co. Robert L. Stovall, Jaggars-Chiles-Stovall, was moved up to the vice-presidential slot. Newcomer on this club's three-man official team promoting its welfare is John D. Ellis of John D. Ellis Bindery, who took over Bob Stovall's two-way job, secretary-treasurer.

DAYTON



GORDON R. ROHDE, vice-president, the Reynolds and Reynolds Co., top-guides the Dayton Club. Vice-presidents are W. G. Clippinger, Clippinger Printing Service; Horace J. Stephens, J. W. Johnson Co. superintendent; and Robert Hull, Jr., Hull Paper Co. assistant manager. The secretary is Howard Massman, Dayton Public Schools. Treasurer Carl H. Horner is with Egly Register.

DES MOINES



FLOYD D. REYNOLDS was named Des Moines Club chief navigator. He hails from Western Newspaper Union and has the assistance of three vice-presidents: Peter J. Manno of Tension Envelope Co.; Art Beers of A. D. Beers Co.; and Howard Swan, Meredith Publishing Co. Capitol Printing Ink's Martin K. Riis is the secretary. Still treasurer is Cliff Bunker of Direct Advertising.

DETROIT



MARVIN R. LOHR stepped up to the top stair of Detroit Club's flight of officers. He's associated with Michigan Litho Graining & Supply, Inc. His official assistants vice-presidentialwise are A. T. Annen of Shelby Photo-Engravers Co. and Harold Ingham, Congress Electrotape. Two Bancrofts from Detroit Paper Die Cutting complete the list—Ken, secretary, and Clarence, treasurer.

EAST BAY



WILLIAM KITTO, Pacific Rotaprinting Co., was advanced from vice-president to succeed Jack Greenwood, who led the East Bay Club last year. Lynn Aldrich of Hazeltine Linotyping was raised from his job as treasurer to take over Bill's vice-presidential duties. William McCarthy of Emeryville (Calif.) High School, was named secretary. Oliver Beckwith, Bankers Printing, is treasurer.

EDMONTON



MURRAY GODSON, leader of Edmonton Club in Alberta, Canada, applies his skills to Metropolitan Printing Co. jobs. His vice-presidential aide, who works for Hamly Press, is Larry Frederick. Teamed up with Murray and Larry in handling club affairs are secretary Jack Jenvin of La Survivance Weekly; treasurer Maurice Guenette of Modern Press. Allen S. Caskey is past-president.

ERIE



ALBERT S. STEINKER, topside officer of the Erie Club, works in U.S. Printing & Lithographing's Erie Division. His right-hand man is vice-president Paul Traut of Erie Engraving Co. Erie Direct Mail's craftsman Clinton Zimmer serves the club as secretary. The man with the official checkbook (treasurer to you) is Victor Pierce, who earns checks of his own at Dispatch Printing.

FORT WAYNE



WESLEY R. JOHNSON of Butler Paper Co. is new ladder-top man of Fort Wayne Club. On the next two rungs below him are the vice-presidents, Clinton C. Barnes of Fort Wayne Engraving Co. and James J. Chamberlain, Chamberlain-Junk Advertising Agency. Re-elected secretary is Herbert W. Schabacker of Wm. A. Didier & Sons. Leonard G. Schetzle, Hammer Printing, is treasurer.

FORT WORTH



MILTON HORN, reporting for Fort Worth Club, which he heads, cites steady increase in membership and good attendance at sessions sharing charcoal-broiled steaks as well as knowledge. He hails from Marvin D. Evans Co. Fred Baker, Interchemical Corp., does vice-presidential work. Affairs secretarial and moneyside are assigned to Alvin Mosley of Branch-Smith Co.

GRAND RAPIDS



EDWARD KORNOELJE advanced to the Grand Rapids Club's upper berth. His business place is Commercial Printing. His first and second you-know-whats are Robert Bower, Quimby-Walstrom Paper Co., and Herbert Chamberly, Dean-Hicks Co. Treasurer: O'George Griffin of Wheeler-Van Label Co. Secretary: Arthur Lindquist, Jr. of Grand Rapids Electrotape Co.

GULF COAST



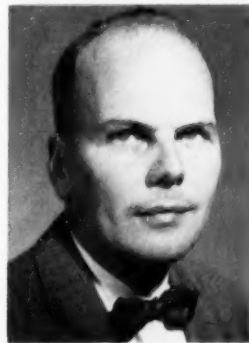
JOHN M. BAKER, who owns Baker Printing Co., Corpus Christi, down in Texas, was elected to succeed Gulf Coast Club's first president, Richard E. Webdell. Vice-president of this less than two-year-old club is W. P. Forister, who is Kingsville Publishing's foreman. Secretary-treasurer Clyde E. Rainey, operating a printing plant under his name, succeeded James Tracy.

HAMILTON



IVAN P. BOX, heading another of the groups north of the Canadian border, continues his industry career with Fine Papers London, Ltd. Hamilton Club vice-presides are Ellwood Miller of Hamilton Typesetting and Glen Gray of Glen Gray Printing Co. Al Tyldsley of Barnard Stamp & Stencil Co. is treasurer again. Jack Benson, secretary, is with the Steel Co. of Canada, Ltd.

HARTFORD



S. PHILIP HALLGREN, Hartford Club's choice to succeed Elmer J. Grover as president, is associated with Connecticut General Life Insurance Co. The club has only one vice-president, Robert E. Ashcraft of Travelers Insurance Co. Haige J. Garabedian of Graphic Arts Trade Association is still secretary, and William E. Newton, Connecticut Printers, Inc., was elected treasurer.

HONOLULU



HARRY T. ROWE is the presidential entry in the (if he'll pardon the expression) hulaswho of the Honolulu Club. This group in faraway Hawaii has only one vice-president. Filling the post now is Russell Quaintance, coming to club meetings from Honolulu Paper Co. Norman Nipp, secretary, serves Tongg Publishing Co., and Robert M. Clark was elected treasurer.



HOUSTON



H. C. WAUSON of Heavin & Hannah trade composition house is in the Houston Club top-floor position filled last year by Leo R. Anders. Robert Miller, Clampitt Paper Co., succeeds him as vice-president. Robert O. Anderson of Art Bookbinders was chosen again to take care of secretarial work with one hand while keeping the other concentrated on the task of counting the shekels.

INDIANAPOLIS



CORWIN C. SWIFT, Indianapolis Club helmsman, serves the Samuel Bingham's Son Mfg. Co. Lined up on his crew are first vice-president Joseph E. Bright, Advance Independent Electrotype; second, vice-president Eural B. Byfield, Eli Lilly & Co.; secretary Russell H. Simpson, Crescent Paper Co.; treasurer Alvin B. Dorr of Indianapolis Blue Print & Litho. Corwin succeeded John G. Leach.

JACKSONVILLE



RALPH PARK, Stanley Murphy's successor as Jacksonville Club's top-of-the-list man, spends his business hours with Ambrose the Printer. Ralph's teammates are Dave Wade of Respress Grimes Engraving, Cecil Gorto of Newth-Morris Box Corp., Bill McClurkin of Peoples Displays, vice-presidents; Leon Burke of Gaylord Bros., treasurer; Jim Hill of Jacksonville Letter Shop, secretary.

KANSAS CITY



GEORGE P. KIPPLE, taking up the Kansas City Club gavel when Les Gibbs dropped it, is a Miller-Cooper Inkman who was first veep last year. The Gibbs regime pre-planned programs running till next January. New veeps are Forrest Milliken, Walker Publications, Ben Saunders, Inter-Collegiate Press. Eugene H. McKean, Herald Publishing, secretary. Colgan Engraving's Frank Todd, treasurer.

LANSING



MILTON J. GATES, Jr., of Lansing Colorplate Co. is first officer of the Lansing Club. John Vitavsky, Franklin DeKleine Co., has joined the executive line-up as second vice-president. Elmer L. Courtney, raised from second to first veep, is on Technical High School staff. Secretary is E. M. Hassler, Gardner Printing Co.; treasurer, Walter Kipke of Speaker-Hines Printing Co.

LEHIGH VALLEY



HENRY W. FRANZREB of Dixie Cup Co., Easton, Pa. is Lehigh Valley Club leader. First vice-president Alfred M. Moyer comes from Rodale Press, Emmaus. Alan S. Holliday, the second vice-president, is associated with Craftsmen, Inc. in Kutztown. Eastoners Arthur Lambert of Mack Printing Co. and Robert Kirchoffer of Industrial Engraving Co. are secretary and treasurer in that order.

LONDON



FRED PARKINSON, Bush Federal Ink, Ltd., is London Club's top man. Fred headed Ontario's first Printing Week program in January. Ted Yelf, Jones Box & Label, Ltd., moved from second to first vice-president. New second is William Banfield of A. Talbot, Ltd. Russ Piggott, Piggott Printing, was renamed secretary and Douglas MacLachlan, Jones Box & Label, became the new treasurer.

LOS ANGELES



NORMAN W. SHANKS, who represents Globe Metals Co. and Linotype Parts Co., Inc., moved up one spot to succeed Fred W. Lawton as Los Angeles Club leader. Rod Freeman of Lid Printers, Inc., is the club's new first vice-president. His vice-presidential sidekick is William Siverman, Loewen Press. Isadore Margolin of Raskin Printing Co. takes care of secretarial and financial tasks.

LOUISVILLE



EARL H. LINN was Louisville Club's choice for president when J. M. Cunningham completed his term. The new head officer spends his working hours at the Herald Printery, and his vice-president, W. T. Micou, Jr., is with Micou Special Paper Products, Anchorage. Secretary John M. Krebs of Standard Printing, and treasurer Andrew Feldman of Fawcett-Dearing complete the list.

MICHIANA



BYRON W. FAUST, president of Direct Mail Letter Service in South Bend, tops Michiana Club's roster. Donald W. Sensow of Sensow Printing, La Porte, is first and Russell Dufendach, owner of Dufendach Printing, South Bend, is second vice-president. Then come South Bend Engraving and Electrotyping's Donald B. Lynch, secretary, and Apex Electrotype man George Rumpf, Jr., treasurer.

MILWAUKEE-RACINE



H. W. (WIN) BROOKS of Wells Badger Corp. was renamed president of Milwaukee-Racine Club. Chosen to serve with him again were first vice-president Clifford Helbert of Marquette University Press; second vice-president Edwin Bachorz of Western Printing & Lithographing Co.; secretary Jack W. Miller of the Breithaupt Printing Co.; and treasurer Henry P. Kutsche, the E. F. Schmidt Co.

MINNEAPOLIS



ABEL O. NORBECK, who took over the Minneapolis Club presidential responsibilities when Al Barnes became a past-president, is Fourteenth District representative and a Lewis Roberts, Inc., man. Following him as the club's only vice-president is Art Stohr, Argus Publishing Co. Secretary-treasurer Robert Truhlar of Colwell Press was elected to serve again in that two-way office.

MONTREAL



ALFRED L. BELLOTTI, highest officer elected by Montreal Club, which is now in its 26th year, applies his knowledge to McLean Brothers jobs. His first and second vice-presidents are Henry A. Skinner, Lawson Litho & Folding Box Co., and Marcel H. Denis of Canada Envelope Co. Ernest K. Schroder from McLean Brothers is man of the minutes and also guards the treasury.

NASHVILLE



BEN SHIELDS, steering wheel man for the Nashville Club, succeeded Alfred D. Cavender and is with Ambrose Printing. First and second vice-presidents are Garland Holderfield, E. T. Lowe Publishing, Charles Nichols, Nicholson Bindery. George F. Jones of Sam'l Bingham's Son Mfg. Co. is financial secretary and treasurer. The recording secretary is Charles Wilson Moore of Foster & Parks Co.

NEWARK



LOUIS E. PASQUALE, heading Newark Club's six-man list, is with Wood-Regan Instrument Co. Vice-presidential work is done by George Kedersha of Gaetjens, Berger & Wirth, and Charles Sfarnek of Prudential Press. John C. Dey of Snell Press is recording secretary. William Hamell, Bingham Bros., financial secretary. John O'Connor, treasurer, is with William Patrick, Inc.

NEW ORLEANS



JOHN L. NEUMANN of Franklin Printing Co., Inc., is the leader of the New Orleans Club. He was selected to succeed J. E. Johnson, Jr. John's official assistants as the 1954-1955 year rolls along are vice-president James Duffy of Printers' Supply Mart; secretary Robert (Bob) Crockett of Press-Craft Printing; and Al Simeon, Jr., whose business association is with O'Donnell Bros.

NEW YORK



EDWARD BLANK, Rogers-Kellogg-Stillson, Inc., is still top man of the New York Club. Others re-elected are first vice-president Harry Flowers of Flowers Color Photo Composing Laboratory; second vice-president Kendal Slade of Densen Banner Co.; secretary Louis Van Hanswyck of Morris & Walsh Typesetting Co.; treasurer David R. Perazzo, associated with the plant of C. J. O'Brien Co.

OKLAHOMA CITY



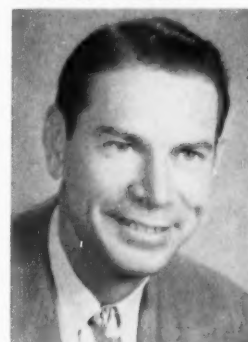
BYRON SMITH, Oklahoma City chief executive, does his daily work for Mike Bryan Office Supplies. Educational vice-president Jack Rainbow serves Norick Bros. Membership veep, John McGuire, B. G. Wilkes Co. Attendance veep, Roland Benson, American-Bond Printing Co., whose D. Bruce Price is secretary. Clifford Grossman, Oklahoma University Press, is treasurer.

OMAHA



R. M. MAUPIN, partner-owner, Unionist Printing Co., followed M. J. Ingram as Omaha Club president and passed the first vice-presidency to R. W. Moore, Clyde Tryon Typesetters manager. New second vice-president is Rami Baggiani, Paramount Paper Products. Carpenter Paper salesman Neal Walker is secretary. Frank Spankler, Midwest Typography Co., was reelected treasurer.

ORANGE COUNTY



WALTER S. PATRICK, Santa Ana Register craftsman who succeeded Leonard Schwacofer as big chief of the Orange County Club, was vice-president last year. Alan LaMont of LaMont Printing, Anaheim, Calif., was voted into the vice-presidential position. Anaheim Union High School printing instructor Lloyd Ross writes the minutes. George Meskill, M & W Typographers, counts the money.

OTTAWA



ROBERT LINDSAY, top man in the Ottawa Club roster, is plant super for Nicholds Press. Gordon Armstrong of Government Printing Bureau and Kenneth Nesbitt, Nesbitt Engineering Co., are in the vice-presidential chairs. Keith Lachance of Eddy's succeeded Ken as secretary, and James Dewhirst of Mortimers, Ltd., succeeded himself as the man who keeps track of the pocketbook.

PHILADELPHIA



HARRY SEEBURGER, who is production director for Arndt, Preston, Chapin, Lamb & Keen, Inc., was named president of the Philadelphia Club. Frank Barras of the N. W. Ayer advertising agency succeeded Harry as vice-president. Continuing in office are Treasurer David Hopkins, Royal Electrotape Co., and National Typesetting's William Holdsworth, the secretary for the group.

PHOENIX



STEVE SZORADI is still head man of the Phoenix Club. He also serves Desert Lithograph. James Giragi, Arizona Messenger Printing Co., and C. J. Johnson, West Phoenix High School, were chosen again as vice-presidents. Cloyd Harper, reelected treasurer, is an Andy Chuka Printing craftsman. Secretary Albert Meaker of Meaker the Printer is a newcomer on this club's list of officers.

PITTSBURGH



WILLIAM H. JOEL was all set to go when Robert M. Edgar gave him Pittsburgh Club's gavel. Bill works for Service Electrotape Co. Teamed with him for club work are vice-presidents H. Ben Albitz of William G. Johnston Co. and M. F. McGrew of Ketchum, MacLead & Grove; secretary Frank Bernardino, S. A. Stewart Co.; and the watchdog of the treasury, H. E. Loughry of the Edwards Co.



PORTLAND



CHARLES A. BALL, who served as vice-president of the Portland Club during the past year, is associated with Agency Lithograph Co. and took over the club steering wheel when Glen R. Taylor entered the past-president class. Henry J. Willis of Harry S. Hill Co. continues to serve this group of Oregon Craftsmen by handling the details of the secretarial and financial jobs.

PROVIDENCE



RAYMOND H. HALL is in his second term as leader of the Providence Club, serves Narragansett Litho, Inc. John M. Cooney of J. C. Hall Co. moved from the second to the first vice-presidency. Robert Stang of Livermore & Knight Co. is the new second vice-president, while Edward J. Flanagan of Oxford Press continues as club's combination secretary-treasurer.

REGINA



ELMER J. MORRIS, new leader of the Regina Club up in Saskatchewan, was vice-president last year. Caxton Press, Ltd., is his on-the-job place. For occupying the vice-presidential chair the members chose Gordon Dayman of Regina Engraving Co. To Louis A. Joyal of Trade Ruling & Book-Binding Co. they allotted secretarial and financial responsibilities for another year.

RICHMOND



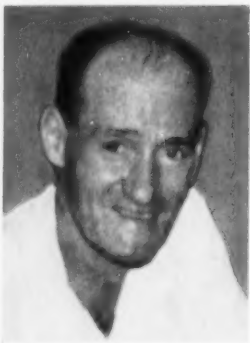
J. DAVID HARTMAN, Jr., leads Richmond Club's four-man across-the-top team. The president and Hugh E. Rees, who was retained as secretary-treasurer, are associated with L. H. Jenkins, Inc. Occupying the vice-presidential chairs are Walter G. Sulzer, Jr., International Printing Ink, and Walter Massengill, the Baughman Co. Marion Jones is this club's immediate past president.

ROCHESTER



HARRISON L. CHAPIN, Jr. He stands in the gavel spot of the Rochester Club vacated by William Biracree, Jr., and he works for Davidson Sales and Service Agency. Vice-presidents: Irving F. Steubing, Printing Department, Eastman Kodak; William L. Keck of Hubbs & Howe Co. Secretary-treasurer, Albert F. Smith, Alling & Cory Co.; chief auditor, Henry S. Schmitt, Seneca Book Binding.

ROCK RIVER VALLEY



FRED McCLOSKEY, formerly of Franklin Associates, Rockford, Ill., rose from secretary-treasurer to president of the Rock River Valley Club. Secretary-treasurer is James Schwebke from Beloit Daily News pressroom. Also new on this club's roster of executives is vice-president Lawrence O'Donnell of W. T. Raleigh Co., Freeport, Ill. Club furnished 6th District Craftsman-of-Year nominee.

ROCKY MOUNTAIN



FREDERIC M. PANNEBAKKER, top executive of the Rocky Mountain Club, was vice-president during Harry Thompson's term as president. Fred runs a lithographic plant under his own name. Egan Printing's Tom Egan now fills the vice-presidential slot and then come secretary Anthony J. Stark, who's with the Todd Co., and Donald Cullen, Kisner Typesetting, greenbacks guardian.

SALT LAKE



MARK B. GRAY, plant superintendent at Utah Printing Co., is in Salt Lake Club driver's seat from which LeRoy DeKarver graduated. Mark's aides in promoting this young, lively group, averaging 85 per cent attendance, are vice-presidents Philip Sturges of Utah University Press, and Phillip Jacobsen, Deseret News Press; and the secretary-treasurer, LaMar Busath of Printers, Inc.

SAN ANTONIO



ROBERT D. CORBIN, Jr., known as just plain Bob to his fellow Craftsmen and to his on-the-job associates at Perry Printing Co., stepped into A. F. (Pete) Fahrenthold's shoes as upper berth official of the San Antonio Club. Pat Cowan, vice-president, does his daily work in the Clegg Co. plant. T. Elmer Crumrine, secretary-treasurer for another term, hails from American Printers.

SAN FERNANDO VALLEY



ARTHUR B. PAGE, San Fernando Valley Club president succeeding Jack T. Elliott, hails from Art Page Typesetting Co. in Glendale, California. Don McCrea is first in the vice-presidential line and Chuck Osborne was elected second vice-president. Jack T. Elliott is now secretary-treasurer, and Evan J. McLean was named to take care of this Club's corresponding secretarial affairs.

SAN FRANCISCO



LESTER LLOYD rose to the San Francisco Club top spot by climbing the vice-presidential stairs. He's Mackenzie & Harris superintendent. Club vice-presidents are Karl Hoffman, Western Lithograph Co., Fred Gross, mechanical super, San Francisco Chronicle. Secretary: Harry Mann, platemaker, California Litho Plate Co. Treasurer is Eugene Gallagher, Knight-Counihan Co. superintendent.

SANTA MONICA BAY



PAUL V. GREENE, Santa Monica Bay Club president who served as first vice-president for a year, owns Greene's Creative Printing in Inglewood, Calif. Paul's assistants, all newcomers on the official roster, are vice-presidents J. T. Piedimonte of California Ink Co., Los Angeles, and Frank Moody; treasurer Robert Chandler; and secretary Jerry Flood, all Santa Monicans.

SEATTLE



J. DARREL TAYLOR, Harry Fogelberg's successor as the chief officer of the Seattle Club, is connected with Frayn Printing. George A. Bayless, Jr., of Ward's Bindery succeeded him as first vice-president and R. W. Hardy of Acme Press took George's job as second vice-president. Pacific Printers Supply's Sherald Braden again serves the Seattle Club as secretary-treasurer.

ST. LOUIS



EMMETT W. SUDHOFF, following Bob Heinrich as St. Louis Club leader, is McCutcheon Bros. Ink Co. branch manager, and Michael Imperial of Skinner & Kennedy Stationery Co., is first vice-president. Second is Milton C. Voertman, Concordia Publishing House. Secretary William B. Chase serves Plateless Printing Co. Joseph A. Ottersbach of Buxton & Skinner Printing Co., is treasurer.

ST. PAUL



RICHARD T. OAKES, topspot official of the St. Paul Club, practices his craftsmanship as production manager of the Webb Publishing Co. The club elected Gordon Berg to the vice-presidential position, and for treasurer chose Al T. Murfin, whose business title is vice-president, Consolidated Printing Ink. Secretarial duties are still assigned to Francis Ruoff.

SOUTHWEST IDAHO



MARSHALL R. SMITHMAN, chief official of the Southwest Idaho Club, spends his time with Idaho Aircraft Engraving Co. in Boise. Marshall's right and left bowers are vice-presidents Ward Williamson, Joslyn & Associates, and F. B. Johnson of the Caxton Printers in Caldwell. Last but by no means least, secretary-treasurer Walter York, whose place of business is Syms-York Co.

STOCKTON



HAROLD DEADY, vice-president last year and now the second man to lead the young Stockton Club, is associated with Atwood Printing Co. Lawrence Klump of Larry E. Klump Co. took over the vice-presidential tasks. Sergeant-at-arms Michael Laycock works with Muldownie Printing. C. C. Geddes, held over as secretary-treasurer, comes from Stockton College to attend club sessions.

SYRACUSE



HERMAN J. SERVATIUS, hailing from the H. J. Dick Printing Co., is Syracuse Club leader. Herman has John E. McCarthy, J. & F. B. Garrett Co., as first vice-president; George J. Ryan, Weber Engraving Co., as second vice-president; Charles A. Smith of Orange Publishing Co. as secretary; and for taking care of secretarial affairs, Peter Williams, associated with Syracuse Herald-Journal.

TOLEDO



GEORGE W. THOMPSON, leading Toledo Club officer, hails from Graphic Arts Corp. of Ohio. Working with him are vice-presidents Al Grau of Seidel & Farris, and Len Beach of Blade Printing & Paper; secretaries Robert Janowski, Roberts Printing Co., and Robert Woeller, Creative Advertising Agency; and Glen Horton, Toledo Scale Co., who handles the money, folding or otherwise.

TOPEKA



C. A. SEVERIN, Jr., advanced one step to the uppermost office of the Topeka Club when Andre P. Hugues ungaveled himself, serves Hall Lithographing Co. Occupying the chair Clarence left is first vice-president Knott Samuels of Adams Bros. Salesbook Co. Duane Moore, H. M. Ives & Sons, is next in the vice-presidential line and minutes and money man L. L. Bond is with Midwestern Paper.

TORONTO



H. C. (CLIFF) HAWES, Ryerson Institute of Technology, stepped up to Toronto Club top spot, one right above new first vice-president Alf Foote, Canada Binding, Ltd. Maclean-Hunter Publishing's George H. Harper has succeeded Alf as second vice-president. Renamed secretary, Gordon Croft is serving Robert D. Croft, Ltd. Ed Adair of Davis & Henderson continues to handle financial matters.

TULSA



CURTIS L. CORY is a Western Printing Co. man with his sights set on captaining the Tulsa Club through another successful year. Curtis is getting strong support from his official staff. Service Pipe Line's Louis Huls is first vice-president and Al Maclean of Central Printing Co. is the second vice-president. Doubling as secretary-treasurer is Bill Bailey of Mid West Printing Co.

UTICA DISTRICT



G. STUART SEAMAN, who works for New Hartford Printing, took over the Utica Club's leadership when Francis R. Brady completed his term. First and second veeps are Harman W. Reicker, who serves Vicks Brothers Printers, Carleton Buerger of Utica Typesetting Co. Gordon L. Kinne of Alling & Cory and J. LeRoy Bingle, Curtis Envelope, continue as secretary and treasurer.

VANCOUVER



THOMAS CAIN, last year's vice-president, is at the top of the list of Vancouver Club officers for 1954. He's associated with Clarke & Stuart Co., Ltd., and his Craftsmen fellow-officers include vice-president William Rae; secretary-treasurer Trevor Price; and recording secretary Hugh Aikens. Past-president Joe Hayden lends an advisory hand on occasion to the current officers.



WASHINGTON



ALBERT O. LUTHER, now heading Washington Club, is one of three Government Printing Office men on the executive roster. Others are William Barnes, second vice-president, and treasurer Vincent Walkendifer. Judd & Detweiler's Adrian Gardner is first vice-president. Harold Crankshaw of District of Columbia Schools and Raymond Via of Via Printing Co. are the club's secretaries.

WATERLOO



HAROLD KNIGHT, supervisor of the Stewart-Simmons Co. composing room, calls Waterloo (Iowa) Club gatherings to order. For steering the group's knowledge-sharing affairs he enjoys the assistance of first vice-president Harold Bills of Matt Parrott & Sons; East High School's Ward Cowles, second vice-president; Wildmond Geissler, secretary; and Lowell Thalman, treasurer.

WICHITA



EUGENE C. DONLEVY of Donlevy Lithograph Co. is carrying forward and expanding the presidential work done last year by Leo Bujarski. His assisting officers are Lloyd Foltz of Western Lithograph and C. E. Howell of the McCormick-Armstrong Co., Vice-presidents; James E. Kinney, Western Lithograph, secretary; and G. W. Myerley, the Wichita Beacon, who continues as treasurer.

WINNIPEG



L. A. WIMBLE was voted up to Winnipeg Club's presidential place when R. F. (Rut) Rutherford finished his term. The new president is on the printing department staff of the T. Eaton Co., Ltd. J. Rollwagon of Driscoll & Co., newcomer on this club's roster, is next in line as vice-president. Midwest Paper's Gordon Hunt is serving another year as secretary-treasurer.

WORCESTER COUNTY



ROY F. DUTCHER, secretary of Butler-Dearden Paper Service, is leading Worcester County Club in Massachusetts. Edward E. Gravel of Worcester Typographic Service and L. Sylvie Belisle of Stobbs Press are vice-presidents. Elmer W. Haskell, Worcester Girls Trade High School, is hold-over secretary. Francis W. Lapine, Worcester Engraving Co., was chosen again as the treasurer.

YORK



D. WALTER WARDROP of Yorktowne Advertising Agency leads the four-man team that keeps the affairs of the York Club moving along. His first vice-president is Ward S. Yorks, Red Lion School District, Red Lion, Pa. Fred W. Danner, Colhub Printcraft, York, is second veep. Roger E. Stabley, Everybody's Poultry magazine in Hanover, Pa., serves the club as both secretary and treasurer.

CHRISTCHURCH



T. C. JOHANSON, now head man of Christchurch Club in New Zealand, extends best wishes to all 1954 conventioners. He's one of two Weeks, Ltd., men who are officers of this faraway group. The other is R. E. Kirton, secretary. The line of first, second, third vice-presidents shows D. Currie, T. S. Wilson & Co.; E. Hyde of Paper Products; and J. Kibblewhite of Clarity Press.

VICTORIAN



CECIL GLASSON, now kingpin of the Victorian Club, Melbourne, Australia, shares his knowledge as an instructor in the printing department of Melbourne Technical College. Victorian's first vice-president is Harold Green, Alex. Cowan (Aust.), Pty. Ltd. Frank Nelson of B. J. Ball, Ltd., is the second vice-president. Secretary-treasurer John Gartner hails from the Hawthorn Press.

HARBOR AREA



BENJAMIN BROWN, Jr., leader of the new Harbor Area (Calif.) club, is president of Long Beach Litho, Inc. Club vice-presidents are Kenneth G. Relstab of the Redondo Daily Breeze and Edward L. Cullen of Southern Cal Stationers. Money matters are the business of treasurer Milton C. Darnell of Darnell Negative & Engraving, and Grimmon McDonald is the club's secretary.

NEW HAVEN DISTRICT



CHARLES F. SCHEMP, who applies his knowledge to John W. Shields typographic jobs, succeeded David R. Blackie of Yale University Press as New Haven Club steering-wheeler. Rounding out the club's trio of officers are vice-president Ray Langlois from Boardman Trade School, New Haven, and secretary-treasurer Harry Kenes of Wilson H. Lee Co. in Orange, Conn.

A Difficult Task

Each year *The Inland Printer* finds the task of obtaining pictures of all the Craftsmen Club presidents and lists of officers an almost impossible one to fulfill 100 per cent. In spite of the fact that four appeals, the last a telegram, were sent to the following clubs, no information or pictures were received by July 16, the deadline date: Duluth-Superior, Memphis, Rio Grande, Sacramento, San Gabriel Valley, San Joaquin, Santa Barbara and Victoria, British Columbia. Nothing came from the participating club in Havana, Cuba, and only a picture, but no list of officers, came from the participating club in Helsinki, Finland.



The Inland Printer Is Conducting

A NEW CONTEST

Matched Letterhead and Envelope

Here's an opportunity to "Do More in '54" by designing a letterhead and matching envelope that will win money and get nation-wide publicity for you—and influence printers here and in foreign lands. Follow the simple rules below and mail your entries at the first opportunity.

Remember, even though the prizes are decidedly worth trying for, they are really the least of the benefits this contest offers you. The greatest advantage is the opportunity to gain new ideas as to the many attractive ways in which a single piece of copy may be set. The many entries that will be shown after the contest is over will offer you the privilege of studying and learning.

Here's the Copy

Craftsmen Printers, Incorporated
Specializing in Distinctive Printing
1234 South Royal Boulevard
Middletown, U. S. A.
RAndolph 6-4187

Here Are the Prizes

First Prize: \$35 Second Prize: \$25 Third Prize: \$15
Fourth Prize: Two-Year Subscription to The Inland Printer
Fifth Prize: One-year subscription to The Inland Printer
Next five ranking contestants will be given a six-month subscription
Duplicate Awards in Case of Ties

Here Are the Simple Rules

Submit 15 proofs in two colors, one of which may be black. Any color stock may be used for letterhead and envelope. Also submit five proofs in black ink on white stock (suitable for reproduction purposes) of each form separately (letterhead as well as envelope).

All copy must appear across top of 8½ x 11-inch letterhead, but copy may appear anywhere on No. 10 envelope (watch postal regulations). Abbreviations in copy are permitted.

Type and cast ornaments only may be used. No special drawings or engravings permitted.

Proofs must be mailed flat. Be sure your name and address appear on the back of only ONE of the two-color letterheads and on the back of only ONE of the two-color envelopes. All others MUST remain unidentified for purposes of judging.

CLOSING DATE

Contest closes September 1, 1954. Address all entries to Contest Editor, The Inland Printer, 309 West Jackson Boulevard, Chicago 6, Ill.

CONTEST CLOSSES SEPTEMBER 1



THE COMPOSING ROOM

BY ALEXANDER LAWSON

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Letterspacing Capital and Lower Case Letters in Hand Composition Involves Problems

Although it is not difficult to explain some of the standard procedures of letterspacing, when we try to outline the reasons for introducing spaces between letters—either lower case or capitals—it is difficult to make a statement that will not be challenged by typographers.

In the matter of lower case composition, letterspacing is a doubtful procedure unless the job is being set under duress, and by that I mean, under conditions which make standard word spacing difficult. These conditions could be listed as the setting of extremely narrow measures necessitated by run-arounds, trick composition, high speed operation on low-cost work, or simply an unusual run of bad luck on line-end breaks in jobs requiring strict adherence to copy.

At the upper end of the scale, where the typographer is graced with ample time, a generous budget, and perhaps some control of copy, it might be appropriate to recite the dogma, "No letterspacing of lower case!" Most typographers, however, find that in practical operations they must strike a happy medium between the excesses of the newspaper column and the requirements of the fine book.

Exponents of the "don't do it" school cite typographers' efforts over some five centuries to fit the minuscule letter snugly alongside its partners in countless combinations. They decry the production man's disregard of aesthetics in his attempt to standardize procedures and thereby keep down costs. There is room for both viewpoints in this diversified industry, the typographer being required only to exercise sound judgment in deciding when and where to depart from acceptable standards of composition.

Rule for Letterspacing

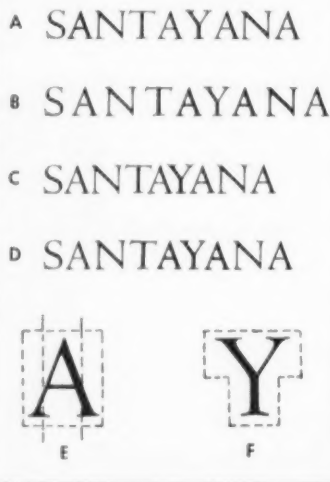
To provide specific information to the apprentice, a rule might be formulated that letterspacing is employed when it is necessary to word-space more than an en quad in order to justify a line. In keyboarding, the operator must judge what constitutes that particular space. Generally, in type sizes up to 14-point, it is unnecessary to space lower-case optically. Instead, we simply resort to placing spaces between all of the letters of enough words to justify the line. Care must be exercised to see that a word is not partially spaced. The actual spaces used will vary with the line, but a copper or half-point card should be sufficient. The most objectionable practice consists of using a spaceband on a slug-casting machine, allowing the wedge to do the work.

Adding space between letters proportionately reduces, to the reader's eye, the word spacing in the line. Should this space be of standard thickness (equivalent to a three em space) or even less, the words have a tendency to run together, becoming unintelligible to the reader. Variations are introduced by using condensed type in which an en quad would be too wide for a word space, and in extended or bold face, allowing a normal wider space up to two-thirds of the em.

No Scientific Formula

The necessity to letterspace is reduced as the measure widens. With 10- to 12-point type sizes, the ratio of letterspaced lines declines sharply at a line length of approximately 20 picas. A table could probably be constructed to indicate, percentage-wise, the number of letterspaced lines occurring at various pica measures, but the findings would be of little practical value because copy can vary from job to job. Good spacing is controlled by the frequency of word breaks occurring in ordinary composition. No scientific formula can be applied with any degree of success. The operator must use his own judgment.

Correct and incorrect methods of letterspacing are shown below. (A) A word of caps set "as is." (B) The word adjusted to make awkward letters appear correctly spaced. (C) Letters forming ill-fitting combinations notched or undercut, with no other spacing added, resulting in overcorrection. (D) Example C letterspaced to appear optically even; letters TAYA are notched. (E) Proper method of undercutting. (F) Standard notching



Very few of the principles which apply to letterspacing of lower case can be carried over to the spacing of caps. Here, the typographer's only problem is to make the line of capitals appear optically correct to the reader. No one argues with the importance of this arrangement, particularly in display composition.

Because of our reading habits, caps are always difficult to read. In addition, we have the problem of placing in juxtaposition a number of unrelated shapes in such a manner that they will be smoothly interpreted in their entirety. Otherwise, they will seem to break into little groups and will slow down reading speed. Although our modern capital alphabet has remained relatively unchanged for some 2,000 years, we have become so familiar with the lower case form that reading of caps in anything but "short takes" is now a laborious procedure for us.

All Caps Difficult to Read

Despite the fact that capital letters have a beauty far surpassing that of the lower case letters, we are unable to assimilate them in the mass. Any visitor to Washington, D.C., can put this thesis to the test by going to the Lincoln Memorial and attempting to read the inscription of the Gettysburg Address. It is a task of considerable magnitude to read the famous speech in its entirety, even though the whole inscription is a work of dignity and beauty. The printer will be interested to note the liberties taken by the stonemason in spacing between words and fitting in the individual letters.

In letterspacing of lower case, the compositor is concerned primarily with justification, while in handling caps the problem is one of optics. The individuality of the various capital letters interferes with their blending into a readable group. Few words set in caps do not require some optical correction.

In recognizing this fact, most printers make some attempt to letterspace caps for reasons other than merely stretching a display line, but the careful printer applies this consideration to nearly all composition in capitals, with the possible exception of text matter. Without any optical correction, a word in caps will tend to divide itself into little groups separated by spaces of varying widths, thus slowing down the reader's recognition of the word. This factor should be a key to determining how much space must be added or taken out. No definite rules can be followed. The compositor must be responsible for adjusting bad gaps of space.

However, the typesetter does have at his command several techniques for producing the desired result, depending upon the requirements of the job. If there are no bad combinations of characters, such as AV or TA, space might only be increased between "tight" combinations to compose a satisfactory word or line quickly. If there is a poor arrangement of letters, any corrective procedure must be governed by whether or not the measure will allow fairly wide spacing, and by the kind of type used.

In most instances, notching of letters must be used to achieve a closer fit. Notching can be done on a circular saw without much chance of damaging the letters. The plant equipped with a type-mortising machine can perform this operation with ease. A minor disadvantage to notching may be that an individual character cannot be used again in a different combination of letters.

Must Be Shaved at Angle

Because small sizes of type do not lend themselves to notching, they must be shaved at an angle in a hand mitring machine. This practice is difficult to handle in the line. Spacing out small sizes is easier because the optical fitting can be more readily accomplished with copper or brass spaces. With display types that are used frequently, it might save time and energy to select several of each of the characters—A, T, V, W, Y, and possibly F, L, and R—and undercut them on the saw for use only when needed. These letters can be stored in a separate compartment in the case. However, this practice is feasible only when a specific job calls for the use of a handset type in quantity, as in the imprinting of certificates or diplomas.

With this method a single undercut letter can be utilized in a triple combination, such as AWA or ATA, where the only sawed letter is the one in the center. Undercutting the tail of the R allows tighter fitting of such combinations as RO and RU.

An ever-present danger in notching or undercutting type is overcorrecting the fitting, creating a combination that is as bad as the original. This mistake can be observed frequently in cap composition, even when the rest of the line has been carefully fitted. The final decision lies with the typographer, who must constantly refine his sense of proportion.

Through the years, many treatises have been written on this subject, both for and by artists and printers alike, some of them practical and informative, others introducing theories of proportion and the application of mathematics. The apprentice who wishes to acquire the knack of proper spacing of capitals must read everything written on the matter, but most important of all he must examine the work produced by real craftsmen so that he can develop mature judgment and understanding.

Typographic Firsts — Title pages in their present form, containing the name of the book along with that of the author and the publisher's imprint, were first used a short time following 1500, some sixty years after the advent of printing from movable type.

Your Slugging MACHINE PROBLEMS

By Leroy Brewington

Eliminating Poor Slug Face

Q.—I am getting a poor face on my slugs regardless of the line length or size of type. What could be wrong?

A.—Any one of several things could cause this. The mouthpiece jets could be clogged. Make sure they are open by using a No. 52 twist drill clamped in a small, round hand vise. This makes a handy tool to have close to a machine. Another cause may be filled cross-vents. If the vents are not deep enough, the air in the mold cell will not escape when the metal is pumped in. The lower end of the vents in a mouthpiece should extend to the edge of the mouthpiece facing but at the same time should be shallow at the edge to permit only the air to escape and not large enough to let hot metal flow into long thin metal spues below the mouthpiece during casting. A light tap on the back edge with a pocket-knife blade will sufficiently open the vent for air to escape.

Also, use a venting tool and clean the full length of the vents.

The foregoing are the most common causes of poor slug face, assuming the metal is the proper casting temperature and the burners are functioning properly. Other causes are low metal temperature (cold slugs), throat or mouthpiece burners not functioning properly, oil-saturated back or front mold wipers, or faulty plunger action.

Proper Stopping Lever Adjustment

Q.—When the space between the collar and the machine bearing pertaining to the driving clutch is $\frac{1}{8}$ -inch, what is the correct space between the forked lever and the collar when the machine is in motion, and how is this adjustment made?

A.—With the machine in operating position allow $\frac{1}{8}$ -inch between the forked lever and the collar. The screw for making this adjustment is in the upper stopping lever. A slight space here will prevent the forked lever from interfering with the action of the spring in the friction clutch and yet cause the machine to stop at the correct place.

Function of Two-Piece Mold

Q.—What is the name of the lower part of a two-piece mold?

A.—The face of the lower part of the mold is known as the "mold keeper," in which are located the alignment grooves. This part naturally is subjected to greater wear or possible damage. Should wear become excessive and thus interfere with alignment, the keeper may be replaced without destroying the usefulness of the entire mold body.

Salt Stops Mouthpiece Leaks

Q.—How is the leak of a mouthpiece stopped?

A.—If the leak is a small one, meaning the escape of an occasional small bead of metal, one may try a heavy salt water solution. Take an ounce or two of water in a small bottle and mix into it all the salt it will dissolve. Then, with the mouthpiece at normal casting temperature, apply the salt water with a small pointed cotton swab or brush to the small fissure where the leak is in evidence. The water quickly evaporates, leaving only a solid crystal of salt. If the fissure is small, this will usually stop the leak. If not, then the mouthpiece must be replaced.

If the trouble occurs on the old style, wedge-shaped mouthpiece, and the mouthpiece is removed for resetting, use a new gib on reinstallation. A gib should never be used twice.

Dirty Plunger Is Troublesome

Q.—What troubles may result if a pot plunger becomes too dirty with dross and other foreign particles?

A.—A binding plunger is the most common result. After a long period of use in this condition the plunger may bind hard in one position and refuse to move by normal action. A sluggish plunger very often causes a hollow slug because the plunger does not get the speed, force, and stroke it should have to fill the mold cell properly with metal.

An unreasonable amount of dross on the plunger is generally accompanied by considerable dross on the surface of the metal in the crucible. Plunger and crucible should be cleaned regularly and always at the same time. When an operator lets dross accumulate on the metal surface in the pot, it is certain that the plunger is also dirty.

Keep in mind that the linecasting machine crucible is not a dressing furnace. If one always places clean and thoroughly agitated metal in the crucible, the pot will never need fluxing. Just use a small skimmer and agitate the metal occasionally, then skim the surface of the metal. This is generally done with plunger removed from the pot.

Essential Magazine Screw

Q.—What is the number and name of the plated screws found on the side of the old style Model 8 cradles? They are so necessary when removing magazines and cradles.

A.—The part is magazine frame cam screw No. J1008. It can be obtained only from the manufacturer of the machine.

Emil Georg Sahlin Wins Printing Week Poster and Stamp Contests

Emil Georg Sahlin of Buffalo, N. Y., is the winner of both the Poster Contest and the Stamp Contest sponsored annually by the International Printing House Craftsmen. Two panels of judges met in mid-July in Chicago and Los Angeles to determine first place and honorable mention winners. Mr. Sahlin, with his brother Axel, operates the Sahlin Typographic Service in Buf-



Emil Georg Sahlin

falo. Emil Georg has for years been known as an outstanding designer and much of his work has appeared in the Specimen Review department of *THE INLAND PRINTER*. He also won the Poster Contest for 1953 Printing Week.

Millions of the Printing Week stamps will be circulated throughout the United States prior to and during Printing Week next January and the posters will be displayed in thousands of printing plant windows and lobbies.

The Poster Contest judges awarded certificates of honorable mention to entries submitted by Harry Roth and Duke Senogles, 3208 Sena Dr., Topeka, Kan.; Steve Sluka, Vogue-Wright Studios, 469

East Ohio St., Chicago, and Emil Georg Sahlin, 296 Delaware Ave., Buffalo.

Judges for the Poster Contest were J. L. Frazier, consulting editor of *THE INLAND PRINTER*, chairman; R. Hunter Middleton, director of typography for the Ludlow Typograph Co., Chicago; and David B. Eisenberg, editor of *Graphic Arts Monthly*.

Meeting in Los Angeles, the Stamp Contest judges awarded certificates of honorable mention to entries submitted by J. Edward Schwartz, Everybody's Publishing Co., Hanover, Pa.; John A. Hoernle, Warner P. Simpson Co., 873 Williams Ave., Columbus, O.; and Edward R. Ahrens, Jr., Manhardt Printing Co., Inc., 210 Ellicott St., Buffalo, N. Y.

Stamp contest judges were Richard J. Hoffman, head of the Graphic Arts Department of Los Angeles City College, chairman; John L. Sarver, owner of Advertising Art, Long Beach, Calif., and Paul V. Greene, owner of Creative Printing Co. of Inglewood, and president of the Santa Monica Bay Craftsmen's Club.

Presentations of the awards were scheduled to be made by Floyd C. Larson, International Printing Week chairman, at the Printing Week luncheon on Monday, Aug. 9, at the Bellevue-Stratford Hotel in Philadelphia during the convention of the International Association of Printing House Craftsmen.

The posters will be supplied in the International Printing Week kits and the clubs will print the stamps in sheets in various colors.

Philadelphia Printing Group Names Matlack 34th President

Joseph F. Matlack, vice-president, Edward Stern & Co., Inc., has become the 34th man to serve as Printing Industries of Philadelphia president since the group was organized 66 years ago. The first and second vice-presidents, respectively, are Arthur H. Kinsley of George G. Buchanan Co. and William Crayder of Excelsior Bindery. J. Wallace Scott, Jr., of Allen, Lane & Scott is treasurer, and George J. Braceland of Braceland Bros., Inc., is recording secretary.

Andrew R. Dick and Edward R. Raupp, graduates of the Murrell-Dobbins Vocational Technical School in June, received from PIP four-year scholarships for study in the Printing Management Department at the Carnegie Institute of Technology.

New Rio Grande Craftsmen's Club

Sam Burns was elected president pro tem of the newly-formed Rio Grande Valley Club of Printing House Craftsmen at an organization meeting held in Harlingen, Tex. Other temporary officers named were Erroll Amberg, vice-president, and Maurice Vandermeer, secretary and treasurer. A total of 67 charter members were enrolled, and about 100 printers and craftsmen attended the meeting. Fifteen members of the San Antonio Club of Printing House Craftsmen, which sponsored and helped to organize the new group, were also present.



Emil Georg Sahlin's winning poster and stamp entries. Original of poster was in black and silver (shown in Benday screen here); the stamp may be reproduced in various colors by clubs

SPECIMEN REVIEW

BY J. L. FRAZIER

ITEMS SUBMITTED FOR CRITICISM MUST BE SENT FLAT, NOT ROLLED OR FOLDED, REPLIES CANNOT BE MADE BY MAIL

• *The announcement or invitation for a dinner meeting has added effectiveness when printed on a decorative paper napkin.* We may have seen the idea used before, but if so, memory is at fault, and we must credit the Toronto Club of Printing House Craftsmen for the idea. Many other readers could employ the stunt on occasion. The napkin came folded twice with the announcement on one quarter-section of it showing a part of the colorful napkin border at the right and bottom. Even though space inside the border is limited and the type matter printed aslant from the upper left corner is rather crowded, the effect is keen. Both type and emblem, especially the latter, are larger than necessary, but the size of the type could not be reduced without weakening the impact. It is indeed rare that neatness and punch are combined to just the right extent. It's something to try for, anyway.

• *Calligraphy in printing is increasing decidedly and seems certain to grow in use even more.* It has the obvious advantage of being more readily adaptable to space than type of fixed size and proportions. It also affords distinction in comparison with types which are repeatedly seen. Cal-

RHINELANDER 4-3450-1-2

REGENT FOOD SHOP
"An Individual Food Service"

HARRY A. DUBIN

1174 LEXINGTON AVENUE
NEW YORK CITY 24

Regent Food Shop
"AN INDIVIDUALIZED FOOD SERVICE"

1174 LEXINGTON AVENUE
NEW YORK 28, N. Y.
RHINELANDER 4-3450-1-2

HARRY A. DUBIN


Morris Reiss, New York City, has read *The Inland Printer* for 40-odd years, all the while doing exceptional work in his small shop and having some of it reproduced in this department. At the age of about 70, his urge to do better printing seems unabated. The one-color card of top was given him as copy. He delivered the smart and effectively designed second one in black and green on white

ligraphy has a further advantage, even over ordinary hand lettering, in its hand-wrought and humanistic qualities. We are reminded of these facts, which may be extremely important in the case of fine printing, by the receipt of specimens of the work of Egdon H. Margo, Sherman Oaks, California, who is not only adept in typographic layout but in the use of the flat pen of the calligrapher. We regret we can't offer constructive suggestions for improvement in work which, except for personal preference, is all it could be. We do not allow personal preferences to influence our comment.

• *"Type should look like it belongs on the page or in the area it occupies."* That statement is found on one of the introductory pages of the new type book of the Findlay Printing and Supply Company, Findlay, Ohio. The statement is illustrated by a line cut of a girl in a bathing suit, entitled "horizontal shape" and printed at right angles to the sides of the page. Some headings over paragraphs of this introductory material constitute advice so sound that we must repeat them. "Type was made to be read," "All display is no display," and "Stretch but no squeeze,"

Uncle Sam's mailman won't quite equal the track record when he delivers the Cecil H. Wrightson, Inc., new book of types, but he will see a copy is delivered to your desk if you send a check for \$1.00 to cover mailing and handling charges. Users say it's the handiest **working tool** they have seen.

TYPE SETTER AND NO. 10 AND 12
UNION AND COMMERCIAL
BOSTON, MASS. • TELEPHONE
HAWKINS 6-1150



CECIL H. WRIGHTSON, INC. typesetting
74 India Street, Boston, Massachusetts • Hancock 6-1150

The enthusiastic response to our new 297-page specimen book is such we should be pardoned for crowing a little about it. It's strictly a *working tool* which should be on the desk of all those who work with type. Your check for \$1.00 to cover cost of handling will put a copy in the mail.


Type is *True Roman with Companion Heavy and Light*, all-thing set. The display is *Robert Carter* (Illustration from *Webster's* dictionary).



CECIL H. WRIGHTSON, INC. typesetting
74 India Street, Boston 10, Massachusetts Telephone Hancock 6-1150

typesetting

It's a far cry from such a locomotive to modern air travel. So it is with high-speed composing machines to the days of old.




Type is *True Roman with Companion Heavy and Light*, all-thing set. The display is *Robert Carter* (Illustration from *Webster's* dictionary).

CECIL H. WRIGHTSON, Inc. • 74 India St., Boston, MA neock 6-1150

WHEN THE **alarm** SOUNDS WE GO TO WORK

A fast thinking, fast working organization of craftsmen who do not rattle easily.



Ready for their use is perfection in diversified equipment to produce accurately and economically.

CECIL H. WRIGHTSON, Inc. • Typesetting Service • 74 India St., Boston 10, Mass.

The government-size mailing cards reproduced above were not intended to be works of typographic art but stunts to command attention and interest recipients. The old-fashioned pictures of outmoded things in wood-cut technique and reversing usual color break-up in some accomplish the desired result

york

The initial issue of a
new year is always a
challenge to us . . .

should we design
the first number in the
modern manner or
dress it in a more
conventional style? . . .

One thing is certain:
we have a great
desire to create several
most unusual issues
during the year 1954.

trade

compositor

January, 1954

House magazine cover by Howard N. King represents a genuine invention. Though scattered, words of publication name are associated through size and being printed in color, a brown on dull yellow antique paper



Seventh
DISTRICT CONFERENCE



THE INTERNATIONAL
ASSOCIATION
OF PRINTING HOUSE
CRAFTSMEN



MAY 28 • 29 • 1954
HENRY GRADY HOTEL
ATLANTA • GEORGIA



The word pleasing best describes this front of program folder by Sol Malkoff of Atlanta. Original is in black and vermillion on antique stock of pale green-yellow hue with deckled side edge

are three worth remembering by all who would do good printing. The striking cover of this book bears a halftone illustration of the company's plant building, an idea we feel others might follow on theirs. This company does a superior brand of printing, as other samples of its work prove.

• *Deep-toned stocks and printed backgrounds should be avoided.* This is the only fault to be found with an invitation to an exhibition of Central School of Arts and Crafts, London, England. The difficulty experienced in reading the small type printed in black over the deep blue-gray background is so great in our case that we are sure more than 50 per cent of those receiving the invitation also experienced trouble.

yellow is fine; in fact, that or yellow against black are the favored combinations for auto license plates. Black over even normal blue should be taboo.

• *Odd and unusual geometric shapes in paneling, cuts, and, through die-cutting, in the shaping of complete booklets compel attention.* The rectangle characteristic of most printing, advertising, book pages, and sections of advertisements is taken for granted and cannot in itself arouse attention. Circles, triangles, parallelograms, and other uncommon forms—because of the striking contrast with the usual they provide—command instant attention and interest. Weinberger-Myers, a New York advertising art organization and designers of the unusual

NIAGARA FRONTIER CHAPTER
National Industrial Advertisers Association

Certificate of Merit

AWARDED TO

in recognition of MERITORIOUS INDUSTRIAL ADVERTISING
entered in the First Annual Industrial Advertising Competition

Class _____



Date _____

President _____

Secretary _____

Certificates of merit should be dignified, esthetic, simple, and highly readable—fit for framing—like this one by Emil Georg Sahlin. Second color on original is brick red

If the fault occurred in advertising, it would be equivalent to cutting returns in half or more. Layout is smartly modern, especially with respect to the massing of white space. The silhouette illustration of an engraving tool appearing in black in an open, irregular panel at the left side of the color plate catches the eye and effectively stimulates interest. If the type were larger, it would, of course, be more clear, but to set it larger would require more space and make the interesting allocation of white areas out of the question. There must be contrast (of tone) between type and what it is printed on. No one would think of printing on white paper with white ink or with black ink on black paper. It is, obviously, better only in a slight degree to print in black on dark gray or any deep color. In normal form there are differences in value of different basic or primary colors, yellow being lightest and blue deepest. Black over normal

Fidelity Type Book cover shown in our July issue, understand that principle and make the most of it. Included in a package of outstanding specimens of printing sent us, there is a folder title page on which a halftone of triangular shape is used. The corner where the sides form a right angle is at the top left so that the type, in black, is parallel with the horizontal top. One line of the type overprints the halftone in orange. Because of its shape and color, the halftone literally commands attention. There is one folder, "Child's Play for Your Budget," which is die-cut in the form of a child when folded up and which, when unfolded, becomes six children hand in hand. On heavy pink stock, the piece is highly appealing. Space doesn't permit attention to individual items. If it did, this department would be a recital of virtues. There isn't a really conventional item in the lot, and there isn't a bizarre or unattractive one. All

are characterized by smashing and yet sane modern layout like the title page of a folder reproduced on the following page.

• *Sparkling and dramatic magazine layout is possible, believe it or not, on a 4½-by 6½-inch page.* In fact, Sol Malkoff of Atlanta, in the publication "Together," demonstrates that the only handicap of the small page is the amount it will hold. Headings are arranged in various free and open ways as in the big national magazines, avoiding the time-worn, single-line head and by-line across the top of the usual house organ page. Heads in this bright little magazine for the Atlanta Jewish Community Council aren't in 48-point type or larger, but the sizes of type are proportionately as large or larger than the big ones in the magazines and have an equivalent effect. Romans are combined with sans serif types for strong accent and tone contrast. Sol is one of the good typographers of Atlanta. He makes use of modern devices such as putting the accent on the vertical, as demonstrated in the announcement shown in this issue. Arrangement in connection with a vertical axis and flush left composition are far and away more interesting and exciting than any centered composition could possibly be. Another outstanding item in the large collection Sol has submitted is an 8½-by 11-inch leaflet, the front of which is filled with a large halftone of a harpist, printed in bright red, over which, and near lower right-hand corner, the name of the artist and the word "Harpist" are printed from stylish roman type in black. In a few instances, lines of display are closer together than we like to see them, but these particular items are of small dimensions and contain relatively much copy. An attempt to avoid the crowding by using smaller type *could* backfire, of course, in loss of power. The thought is worth mentioning because crowding is a common fault in typographic work. Its effect may be as uncomfortable in its way as the congestion experienced leaving a ball park after a Sunday double-header.

• *Caslon type has been so little used for the last generation it now lends distinction and flavor to an increasing number of printed forms.* We are seeing much of the style lately, particularly in display advertising. Even in its heyday, Caslon was considered by many as better display than book type, particularly because the smaller sizes are tight and cramped. Caslon was never the best book face, and there are now many better ones. These thoughts come to mind on receipt of the Poor Richard Calendar of the Mayer Press, Pittsburgh. No style other than Caslon could be as fitting for work reminiscent of Benjamin Franklin or his times. The leaves of the calendar—approximately four by ten inches in size, by the way—are featured by sayings of the patron saint of printers. The calendar, excellent typographically, presents numerous degrees of emphasis through changes from roman caps, caps and small caps, roman lower case, italic, etc.—six changes in all without considering change of size. The piece reminds us that the average printer or typographer doesn't fully realize the potentialities of a single size of a given type face. We don't advocate the practice today



In a warm, rather deep and soft gray, original of this distinctive letterhead has more "class" than if in any color. It was turned out by The Country Print Shop (J. Scott Miller) of Hayward, Wisconsin



810 BEACON BLVD. SALT LAKE CITY UTAH 84111



810 BEACON BLVD. SALT LAKE CITY UTAH 84111



Matched letterhead and envelope by the Paragon Printing Company of Salt Lake City. Significance of words in extended sans serif compensates for somewhat too strong tone contrast with name and emblem

TOPS
 Speed and correct
 Printing gives prestige
 to you and your business. Designing
 distinctive printing is our business.

Mireles Printing Co.
The Mireles of Texas Printing
 218 N. Campbell St.
 Dallas 3-3662 El Paso, Texas

inkspirations SEPTEMBER, 1953 No. 31
for a group of mental collectors

•• LAFF KORNER ••
IN THE CARDS
 My small nephew's first report card, one of the informal letter types, was rimmed with the comment: "Stanley contributes very nicely to the group singing by helpful listening."

A Lawton, Mich., teacher wrote on one promisor's report: "It is a pleasure to work with David."

"Just try working against him," the boy's father wrote back.

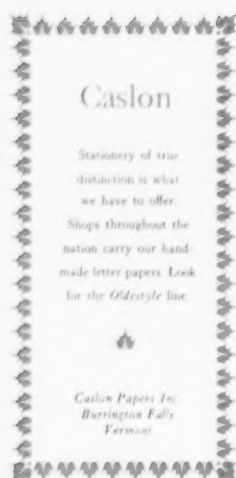
I believe in prayer. But my mother heard me once and said, "Son, don't bother to give God instructions; just report for duty."

My wife says that when I take a notion to empty the ash trays I always convey the impression that I'm having to do most of the housework.

He who considers too much, usually performs too little.

★★ Buy Defense Bonds Regularly ★★

While no gem of typography—but certainly not bad—this blotter carries a lot of power because the uncommon content more than invites reading. The "newspaper" format is followed through series



Old Style Roman Types

Many of these types were designed specifically for use in relief printing, originally on soft damp paper with heavy pressure which thickened the type in its final form. It is especially true of the *Caslon* and *Garamond* families in their light weights and small sizes that they tend to have a "thin" appearance when reproduced by the offset process. The larger sizes and bold weights of these types are more suitable for offset reproduction.

Types such as *Kennerley* and *Old Style No. 7*, which have less contrast between their thick and thin elements work well in most sizes. The "legibility" faces (faces of Oldstyle form but with more open interior letter shapes and short ascenders and descenders) such as *Textype* and *Bookman* have even less contrast and have good characteristics for reverse effects.

The careful use of type ornaments is appropriate with many of these types, as shown in the use of the Bruce Rogers' ornaments with *Caslon* at left.

Typographically speaking, it is often effective to employ Old Style types in modern, asymmetrical arrangements which subtly give them a contemporary feeling. Such an arrangement is shown at the right. Notice the contrast in effect between it and the traditional, symmetrical arrangement of the *Caslon* example.

4

through. The halftone, a picture of one of the company's salesmen, is tied in with the front design by a line reading, "Don't let him go without seeing him." The item mentioned is only one of a half-dozen submitted—all well thought out and excellent in every way. We can offer no suggestions for improvement but, for the benefit of readers, we must mention some other items. One is the "black" title page on a folder entitled "Stop." A dramatic halftone illustration bleeds off the page, and the word "Stop"—in large sans serif extra-bold caps in the upper left corner—sparkles in red against the black background. Krisson also sends a blotter, "The fascination of a lovely face," which features a halftone portrait of a woman printed in red bleeding off at the top, right, and bottom. The end of the heading

Page from remarkable brochure, "The Use of Type in Offset," produced for Central Trade Plant, Grand Rapids, by William Stone and the Sequoia Press of Kalamazoo. Content is largely made up of striking typographical designs featuring types suitable for offset production. See another of the excellent pages directly opposite

—far from it—but one of the greatest American printers during the early years of this century averred that it didn't make any difference what the item of printing might be, he could handle it with *Caslon*. The statement has some point even today and should be particularly remembered by those who sometimes use several different types in one piece.

• *Die-cut open panels on the cover of a brochure or the front leaf of a folder have a decided novelty appeal.* There is a special advantage when a booklet has a separate cover of rough stock on which a halftone cannot be printed satisfactorily. On the first inside page, the halftone may appear like part of the front design if the cover is cut out to conform to its size and shape. In addition, there is often an advantage in letting the white around the picture show through and add to the color effect. Krisson Printing Company, Lon-

EQUALITY IS
MONOTONOUS



MONOTONY
IS DEADLY

inequality



TENSION

123

A sound lesson in design is offered on this 8½-by 5½-inch page from notable brochure, "Design With Type," issued for its own advertising by the New York typographic house of Pellegrini & Cudahy

don, England, has applied the idea to the front of a folder printed with a design simulating the wall of an art gallery. Several picture frames are printed in "gold" and the largest of them is die-cut to allow a halftone on the third page to show

in black strikes over onto the upper left corner of the halftone, adding interest and an effective tie-in. Too many designers and printers—overly aware that halftones are practically always printed in black or a deep color—fear a departure from the



Folder (closed) demonstrating reverse-color power exemplified by short front fold. Weinberger-Myers of New York City, had original printed in black on pink stock



Title page from sparkling 7-by 5-inch folder by Griffin Brothers, San Francisco ad typographers. The center spread is reproduced at the right

"tradition" and miss many opportunities for effectiveness.

• *The second color represents a waste of money when too little use is made of it.* James M. Clarke & Company, New York City, has sent quite a number of samples of good work. One example, a piece that the Clarke firm redesigned, was accompanied by the original, done by another company. The original is an 8½-by 11-inch circular with both sides printed in black and red. On the front, we find much type and a large halftone printed in black, but only one small line (under the heading) and a small initial in the second color. The two spots of color are so inconspicuous that there is no benefit from the second run through the press. On the back of the page, the only use of color is for some numerals heading a list of advan-

A Discussion of the Process

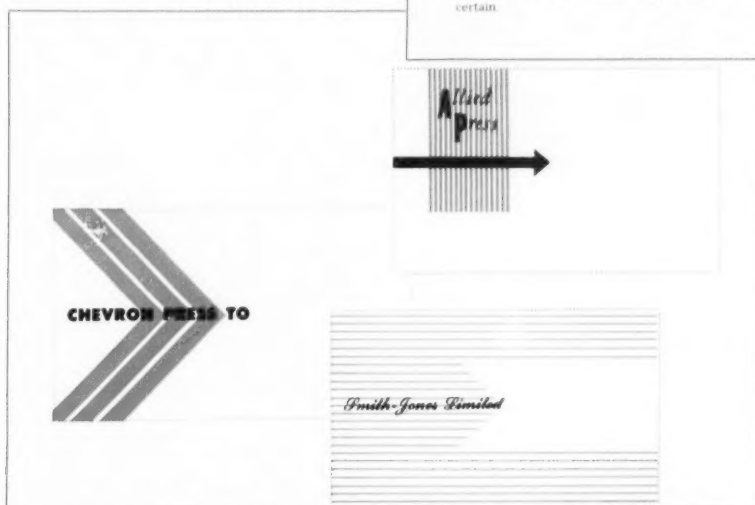
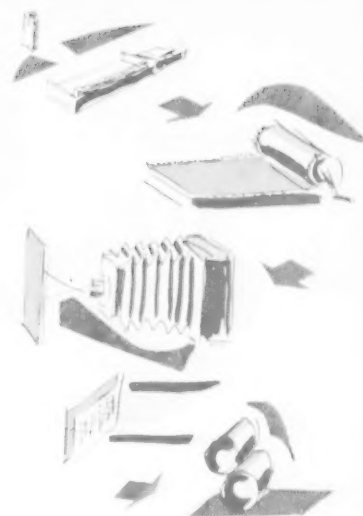
As well aware as most of us are of the basic theory of the offset lithographic process, very often we overlook some of the factors most important to the final printed result, aside from the actual presswork.

In most cases, the first step in the process is the setting of the type, either by machine or hand. Because of the photography to follow, it is critical that at least one perfect etch or reproduction proof be obtained. To get this result only the best is good enough—the best type, the most solid machine slugs, the truest spacing materials. This is where control is most practical. There is no chance for makeready later, in the sense it is possible in relief printing. Changes in the negative are difficult and rarely satisfactory. In making the reproduction proof the type must not push into the proofing paper too far, casting thickening shadows, nor can it lay too lightly on the surface, tending to skeletonize the type.

The proof, pasted in correct position, is photographed. With proper attention, a clear sharp negative is produced. The negative is checked for opacity, opaqued, positioned on a mask and placed over a sensitized plate. The plate and negative are exposed to the intense light of an arc lamp and the plate is developed in such a way that the exposed areas are ink receptive, the non-image areas receptive to water, and thus ink repellent.

The plate is put on the press, where it is damped by moisture rollers and inked in the image areas. This image is transferred to a rubber blanket where it is a reverse image, and from the blanket to the paper (thus the term 'offset').

Much simplified, this is the offset photo-lithographic process in terms of mechanics and theory. We feel that our part in the first stages of the production of offset printing can make successful results more certain.



Another page from notable spiral-bound brochure of Pellegrini & Cudahy exemplifying dramatic layout ideas suitable as they appear, or modified, for striking effects on various items of printing

tages of the product. In redesigning the piece, the Clarke people made the second color count, using it on the first page for two cross bands—the upper one giving the name of the product in reverse, and the second, narrower one finishing off the

bottom edge of the sheet. The back of the sheet is treated similarly, with an upper band (over the list of advantages) showing the word "Facts" in reverse. The numbers preceding the advantages in the old job were omitted—properly, we think. There

There is interesting educational copy on some pages of the Central Trade Plant brochure as the one above shows. Original page size is 10 by 7 inches and the second color throughout text is a bright green. The item has distinction through having two covers, one of yellow stock inside another of white with a short front fold

would have been some point if the heading had read "Fifteen Advantages" instead of the trite "Advantages." Of all the items the Clarke folks submit, there is only one calling for adverse criticism—the display on the front of a folder promoting a New England pilgrimage. The bold, condensed type is letterspaced too widely. Condensed and bold types cannot be letterspaced as much as light-face types of normal proportions. The effect becomes increasingly spotty and unpleasant as letterspacing is increased. We're glad our contributor has discovered the advantages of printing one-run work in some color other than the customary black. Brown, which is solid enough even for small type—and yet, though not brilliant, is more colorful than black—is perhaps the best of all hues for one-color work. The brown inks are particularly pleasing on India and other warm hues of stock.

BERNHARD

1

Cursive Bold

30 and 34 point

a modern script of elegant lines
portraying the gay atmosphere of

Spring

lending an air of distinction and charm
to today's trend in advertising design

PUT THE BEE ON YOUR BEST ACCOUNTS THIS

BERNHARD

2

Tango

18, 20, 24, 30, 36, 42, 48 point

delicate and graceful... a design
stimulating with the gaiety of

Spring

especially beautiful and versatile
combined with Tango Swash Initials

SPRING WITH THESE BEAUTIFUL BERNHARD TYPES

BERNHARD

MODERN Roman

8, 10, 12, 14, 16, 20 point

... crisp and rich in contrast. Modern
Roman characterizes the luxuriance of

SPRING

... also available are matching italics,
boldface roman and boldface italics

griffin bros.

394 PACIFIC AVENUE, SAN FRANCISCO 11 • EXBROOK 2-8090

Conventional floral ornament and especially the second color, a delicate green tint, set the stage nicely for a showing of types especially recommended for Spring advertising by Griffin Brothers. There is something sprightly, too, about the manner of the composition—and the copy is very interesting indeed

WHAT'S NEW?

IN EQUIPMENT AND SUPPLIES

Coated Offset Enamel

A new coated offset sheet, marketed under the brand name of Clear Spring offset enamel, has been introduced by West Virginia Pulp & Paper Co., 230 Park Ave., New York 17, especially for high quality color lithography. The sheet is said to be particularly suited for full-color work for magazines, inserts, book jackets, calendars, and similar products. It is being made in basis weights of 60, 70, and 80 pounds, in both sheets and rolls.

Mouthpiece Heat Regulator

Improved control of throat and mouthpiece heat on Linotype metal pots equipped with Funditor electric heaters is now possible with the Funditrol mouthpiece regulator, according to the manufacturer, Funditor, Ltd., 3 Woodbridge St., London, E.C. 1, England. Previously, mouthpiece temperature was restricted to five specific settings of the standard regulating switch, and local voltage variations and the use of softer grades of type metal often made either the lowest or highest settings unsatisfactory. The Funditrol mouthpiece regulator operates in conjunction with a more powerful mouthpiece element—600 watts instead of 420—and is capable of adjusting to temperatures over a continuous wide range.

The added flexibility of control is said to be especially advantageous when a succession of varying sizes of slugs is being cast, as well as on machines producing large display sizes. The Funditrol regulator is being incorporated in all new Funditor heaters, and it can be fitted to existing installations without difficulty.



Device controls mouthpiece heat over wide range



Justowriter performs functions of two older units

Combination Justowriter Unit

Author's alterations and editorial corrections can be made easily and inexpensively on a new combination typewriter composing machine produced by Commercial Controls, Inc., 1 Leighton Ave., Rochester 2, N.Y. Called the Justowriter Recorder-Reproducer, the new device combines in a single unit the two Justowriter machines formerly required to produce corrected tape for making reproduction proofs or direct-image plates on the Justowriter automatic typewriter.

With the new device, unjustified proof copy and a punched paper tape are produced manually on the recorder-reproducer. If the proof copy is correct, the tape is inserted in the typewriter unit and clean, justified reproduction proofs are prepared automatically at 100 words per minute. However, if corrections are indicated on the proof copy, the original tape is inserted in the reading unit of the recorder-reproducer; this activates the unit to produce a new proof copy and tape. Guided by the original proof copy, the operator stops the machine at points of correction and manually punches the new information into the tape. Detailed information on operation of the Justowriter units appeared in the September 1953 issue of THE INLAND PRINTER.

Unitized Platemaker

An offset platemaker, consisting of arc lamp, vacuum printing frame, and filter system, all housed in a metal cabinet, has been introduced by the nuArc Co., 824 S. Western Ave., Chicago. Called the Rapid Printer, the new unit can produce a presensitized plate in 20 to 90 seconds, and burning time may be held to four minutes or longer if necessary. Control may be either automatic or manual. The blanket frame, 17½x25 inches, can handle all types of presensitized plates, as well as conventional plates. A built-in filter system eliminates undesirable fumes and odors.

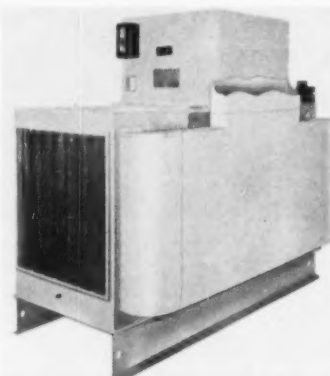
Numbering Machine Washer

An electric washer for cleaning and lubricating 25 to 30 standard numbering heads or 15 to 20 rotary heads at one time is being produced by the Wetter Numbering Machine Co., Atlantic and Logan Sts., Brooklyn, N.Y. Known as the Sol-Dor cleaning unit, the washer removes all dust, lint, ink, and other foreign matter, leaving heads completely cleaned and covered with a film of nongumming oil. The unit consists of a small cleaning tank, a tray on which dirty numbering heads are placed, and a propeller which swirls the cleaning solution through the numbering heads. For use with the washer, Sol-Dor cleaning solution has been especially compounded to eliminate any harmful effects on either numbering heads or the operator's hands.

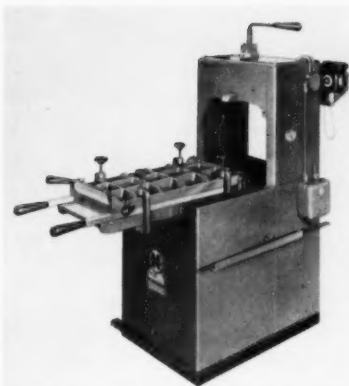
Continuous Humidity Equalizer

An improved humidity equalizer for printing plants has been announced by T-H-E Co., 2414 E. Menlo Blvd., Milwaukee 11, Wis. The unit performs three functions: dehumidifying, humidifying, and keeping equalized air in circulation. All the functions are controlled by a sensitive humidistat which is mounted centrally in the working area to be treated. Dehumidifying is accomplished by drawing damp air across a low-cost, expendable chemical absorption bed, and humidifying is achieved by introducing controlled amounts of water vapor from either a steam humidifier or a water atomizer. The unit can be fitted with a fresh air intake that acts as a ventilator.

Said to be able to maintain humidity accuracy within two per cent, the equalizer unit has capacity sufficient to treat room areas from 8,000 to 12,000 square feet, depending on load conditions. Operating and maintenance costs are said to be low.



Humidity equalizer is accurate within 2 per cent



Flat caster features leakproof, nonclogging valve

Six-Column Flat Caster

Nolan Corp., Rome, N. Y., has added a new model—BP-626—to its SuperCaster line of flat casting boxes. The new unit, designed for forms six columns by 26 inches in size, features a spring-loaded bottom pouring valve that is said to be leakproof and nonclogging. Tension provided by the spring-loading device provides a lapping action each time the valve is turned, keeping the outlet clean and tight-fitting. The valve mechanism is submerged in the metal pot to eliminate the possibility of "freezing."

The new SuperCaster model is equipped with a spring counterbalance on its top platen, as well as swivel platen handles which facilitate lifting platens into pouring position. A full-length safety lock pedal makes for easier operation from either side of the machine.

Either gas or electric heat may be used for the metal pot. The electric heating element employed is a special Calrod immersion heater that is mounted inside the metal pot in such a position that it supplies heat to the valve mechanism at all times. Thermostatic heat controls and platen preheaters are available.

Rust-Resistant Galley

Foster Mfg. Co., 210 N. Broad St., Philadelphia 2, has introduced a new galley guaranteed against rust for ten years. Called Silver King, the galley is built of special rust-resistant metal. Features include reinforced corners and Foster's "double-wall" construction that eliminates sharp edges. In addition to the standard sizes, Silver King galleys are being made in five special sizes: $3\frac{1}{2} \times 13$, $6\frac{1}{4} \times 13$, $15 \times 23\frac{1}{2}$, $18\frac{3}{4} \times 23\frac{1}{2}$, and 14×20 . The galley is standard thickness for use on all proof presses.

Improved Back Mold Wiper

A redesigned back mold wiper for Linotype and Intertype machines has been announced by the Linotype Parts Co., Inc., South Hackensack, N.J. Like the company's previous back mold wiper, the new wiper body is made of tempered spring steel and attaches to the angled crossbar of the machine base by means of two U-clamps. The felt wiper is housed in an easily removable metal cup that has four holes in its reverse side for feeding lubri-

cants. Standard felts are of the solid type, but tape-rolled felts are available on order.

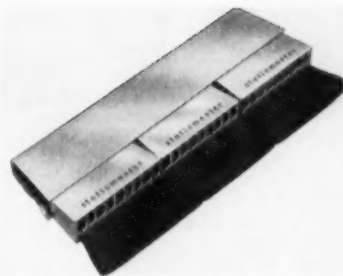
As a companion servicing aid, the company is offering a new solution called Slic. Application of this 35 per cent silicone solution through the front and back mold wipers is said to eliminate all ejection difficulties caused by metal adhesions in the mold. The Slic lubricant is available in 6-, 8-, and 16-ounce cans.

Harris Presensitized Plate

Sturdier than previous presensitized plates, a new Harris offset plate made of heavy-gauge sheet aluminum is said to behave like a conventional zinc or aluminum plate in mounting on the press, and it will not stretch, tear, or kink. The manufacturer, Harris-Seybold Chemical Division, 5308 Blanche Ave., Cleveland 27, says that the thickness of the new plate, which resists stretching in the plate clamps, makes it easier to hold register in multicolor work. The Harris plate is dip-coated on both sides, and the smooth, ungrained surface is said to allow forming precise halftone dots without distortion, providing high quality halftone reproduction. Stock sizes will fit all standard presses from 22×34 professional units down to office duplicators.

Stable Cold Top Enamel

A new cold top enamel, available to engravers under the name Powerplate, is said to be stable and comparatively unaffected by temperature and humidity, according to its manufacturer, Chemco Photoproducts Co., Glen Cove, N. Y. Field test information indicates that use of the enamel on zinc, magnesium, or copper develops an acid resist that retains color through five bites and that can be reetched. According to Chemco, Powerplate produces a harder, more sensitive top without burning in, and it has shown no deterioration after storage for as long as three months. It is said to print and develop perfectly in much less time than is ordinarily required.



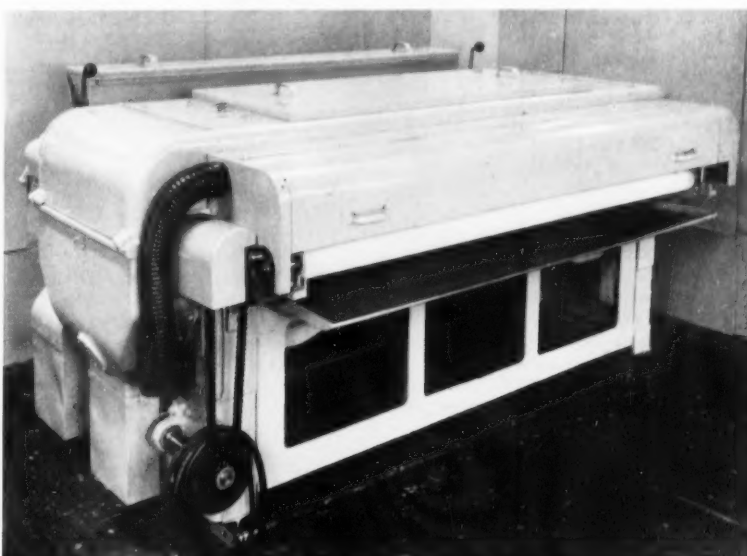
Clamp holds three static brushes for large work

Oversized Static Remover

For eliminating static electricity on larger-size photographic negatives, Nuclear Products Co., 10173 E. Rush St., El Monte, Calif., has introduced a metal channel especially designed to hold three Staticmaster brushes. The three-inch brushes are simply snapped into place in the channel, providing a nine-inch working length. A similar channel to hold two brushes is also available. The channels were produced especially for use by lithographic platemakers and engravers working with 8×10 and larger negatives. Staticmaster brushes and channels are available from photo suppliers or from the manufacturer.

Automatic Bronzing Machine

A high-speed, flat bronzing machine, the American Bronzer, has the advantage of being the only device of its type now being built in this country, with replacement parts readily available, according to American Bronzing Works, Inc., 145 Nassau St., New York. Said to meet the requirements of both large and small offset and letterpress printers, the new machine is designed on a dust-free principle that eliminates the need for a special bronzing room or an expensive duct system. Precision powder regulation allows the feeding of minute quantities of powder or the bronzing of large solid forms. Because the burnishers are reversible, a dry pad is always available.



Automatic bronzing machine has precision regulation for covering both minute areas, large solid forms

THE PRESSROOM

BY GEORGE M. HALPERN

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

How to Get Dead Line Figures for Each Press

It has been frequently stated that dead-lines lie within the province of the editor, the columnist, the reporter, the publisher, and in a printing sense, the stonehand. Pressmen have their dead lines, too. The pressman must know the press dead line for every machine to which he is assigned.

Printing press dead lines are those points beyond which a form to be printed *must not extend*. If dead lines are not observed, serious consequences can result. Forms that extend beyond the dead line, and are not called to the attention of the pressman for adjustment, are likely to be smashed if the pressman ignores his press dead line.

Many jobs call for less head margin than can be obtained by exact dead line lockup. If the pressman knows his dead line is exact, that he can no longer go beyond his established limit, he can still achieve less head margin by reducing the gripper bite and lowering the drop guides.

Practically all types of cylinder presses today are equipped with dead line marks inscribed on the bed of the press and on the sides of bed bearers. Some new style job presses have the markings, while most old style presses do not. Many chase manufacturers are now scribing paper and gripper markings on chases to prevent damaged forms. Many cylinder presses come fully equipped with dead line gauges. These gauges are made of steel and are generally stamped with the press serial number. Often, the gauges are lost through carelessness, or some itinerant pressman believes he can use the gauge to his own advantage in another shop. The press serial number should discourage him, for it indicates that a gauge belonging to one press should not be used on another.

It has been the writer's experience that time and negligence obliterate dead line markings. Markings are covered over when constant use of patent base makes the base marks difficult to eradicate. An accumulation of hard ink, faint original lines worn down from considerable use, and rusty or pitted metal add to the hazards of disappearing dead lines.

Since it is accepted practice for lockup men to omit six to twelve points in the head to permit pressmen to place appropriate reglets in back of the form (to prevent the chase from resting against the ink plate) it is the responsibility of the pressman to check every form carefully for dead line clearance. Experienced stonehands chalk such an omission on the edge of the chase.

Scribed markings on rebuilt or overhauled equipment are not always accurate. The mechanic is more inclined to

aim at precision in cylinders, bearers, grippers, plungers, etc. If the old bed and bearer dead line markings finally are in perfect register with the rest of the press, fine and dandy. If not, he is perfectly willing to let the pressman figure them out for himself. In any case, the pressman must know his dead lines.

Securing the dead line figures for a printing press is relatively simple. There are several methods, depending upon the type of cylinder press used, but basically the

idea behind all of them is the same. The pressman wants to get the relationship of the form to the grippers, with full gripper bite.

The simplest method requires the use of two 30-pica-wide *old* Linotype slugs. Turn the flywheel around (hand or power inching) until the grippers are sighted directly above the bed. Not allowing for play in the cylinder at this point, place the extreme left side of one slug and extreme right side of the other slug under the respective end grippers. The balance of each slug will rest under several additional grippers. Next, complete a bed lockup and dab a bit of black ink on each slug with the tip of the finger. Making certain the form is tightly locked up, get up press speed and pull an impression on the packing. Getting up press speed will take the play out of the cylinder and take the form away from the grippers. Close inspection of the packing will reveal the distance of the slugs from the grippers. All the pressman has to do is measure this distance, then move the slugs closer to the grippers (if necessary), and pull another impression to check his new move. The grippers should barely touch the serifs of the characters on the slugs. Count the amount of material in back of the form, add two points for safety, and the dead line is determined. If the Linotype slugs are battered in the process, no harm is done.

Conscientious pressmen have a final job to do. They make their own dead line gauges by using a pica reglet and an old 10x20 piece of wood furniture.

Measure off the exact amount of the dead line on the reglet. Draw a straight line across at this point. Place the reglet at the marking on the edge of the wood furniture, and tack down into position. By placing the inside edge of the piece of wood against the outside edge of the chase, one can determine the safety of the form. If the edge of the reglet just misses the form, the form is safely within the dead line.

Comic Book Printing

Q.—The enclosed process color booklet appears to have been printed letterpress. The size of the booklet is 10x14 inches, trimmed, and it has twelve pages. Will you please let me know what kind and size of flat-bed cylinder press would be required to produce from one to three million such booklets per year. It would appear to me that the minimum size press would have to be about 22x31, and it probably should be a two-color press to assure trapping of ink. I would prefer to use a single-color press, however, as the

It's a Quiz

By R. Randolph Karch

Answers to these questions have appeared in THE INLAND PRINTER and in other sources of information at various times. How retentive is your memory? How many questions can you answer without consulting the answers on page 110?

QUESTIONS

1. Intertype has its photographic counterpart, the Fotosetter. What is Linotype's called?
2. Magnesium plates will make a radical change in press construction. What is it?
3. Printers apparently lack four things in advertising their own businesses: an organized campaign; consistency; and pictures-and-copy. What is the fourth?
4. The first printed book was Gutenberg's Bible. True or false?
5. What can the printer do to increase profits with regard to ink?
6. Why should press bearers be clear of oil?
7. Dry offset plates are currently available in many cities. True or false?
8. Effective printing is determined by design, not by type selection alone. True or false?
9. If Ottmar Mergenthaler were alive today, how old would he be?
10. How are postage stamps printed and what alternate method is now suggested?

two-color press would be entirely too expensive an initial capital outlay. Could work of this kind be produced at less cost and at greater speed by offset?

A.—When you speak about production in terms of millions of copies, you cannot limit yourself to a "small order press." Most comic books are done on a high-speed four-color rotary, web-fed letterpress machines. This assures rapid delivery, maximum production, and minimum cost per item. Since comic books are mainly purchased by children, the price must necessarily be low. The range of production for such high-speed presses reaches about 30,000 impressions per hour.

Contrast this figure with that of the slower single- and two-color flatbeds which seldom go faster than 3,000 impressions per hour. Use of a single-color press means each sheet goes through the press at least four times for each side. The two-color cuts this time in half.

To turn out three million booklets per year, you would have to produce at least 250,000 twelve-page booklets each month. On one 56-inch two-color press you could print the entire twelve pages at once as a work-and-turn form. Running it this way, you would need only 125,000 sheets put through the press four times. This gives you a total of 500,000 impressions to be accounted for. Using two work shifts (day and night) and allowing for washups, changes, packings, oiling, etc., you could get approximately twelve steady hours of running time per day. With an over-all average of 3,000 impressions per hour, all you could achieve is 36,000 impressions per day. Barring serious press difficulties, the job would then take approximately two weeks to complete, excluding bindery operations.

The offset process presents a similar problem. A regular sheet-fed two-color press will not go faster than 5,000 impressions per hour. However, the plates can be made more rapidly than letterpress plates. The artist has more flexibility in his work. He does not have to rely on coarse screens. The combination of half-tone and line can more readily be achieved too, at a very substantial savings. But, speed and production again fall short of desired goals unless the four-color offset web-fed press can be utilized.

Grain: Long or Short?

Q.—Will you kindly inform us whether the enclosed letterhead samples have the grain long or short?

A.—There are several ways of determining the direction of the grain. The way in which I tested your sample was to cut a short piece of the stock, about 2x3 inches, from the bottom of the letterhead, and to place this strip in a glass of water. The way in which the strip curled told me that the grain ran the short way.

Another method of testing the way the grain runs is to cut two narrow strips of the same width and length, about 2x6 inches. Cut one strip the horizontal way of the sheet and the other the vertical way. Holding both strips vertically, one at a time, bend each one slightly. One strip should spring back into position much

more easily than the other. It is less resilient because grain runs parallel to length.

A third method, and the one most frequently used, is to cut two strips of the stock, as above, and crease each one down the center. Now, turning the pieces over, note which crease breaks the fibers of the stock most. The strip showing the least amount of damage, or the one which has the sharpest, cleanest crease, is the strip with the grain running the long way.

Which Ink Maker Is Oldest?

Q.—In order to settle a friendly dispute, can you give me the names and dates of the first three ink houses established in the U.S.?

A.—Most of the early printing ink firms were established by European agents who decided to settle in our land.

As was pointed out in the March, 1954, issue of *THE INLAND PRINTER*, the oldest ink manufacturing firm in the U.S. is Charles Eneu Johnson Co. of Philadelphia. This firm is now celebrating its 150th anniversary. It began operating about 1804. Last year the firm joined United Carbon Co., and is no longer one of the independents. The next two oldest firms by virtue of point of service are W. D. Wilson, Ltd., Long Island City, N. Y. (started by a former salesman of D. B. Palmer, Ltd., England), and George H. Morrill Co., now a division of Sun Chemical Corp., also of Long Island City.



"THE SAW WITH THE BALL BEARING GAUGE"

ALSO 2 OTHER
TRIMSAWS;
THE GLIDER
AND THE BEN
FRANKLIN

Hammond Machinery Builders
INC.

1616 DOUGLAS AVENUE

KALAMAZOO, MICHIGAN

Dry Offset From Relief Plates Still Has Its Problems

Numerous requests have been received for information about the process commonly known as "dry offset." Generally these questions have been put in such a form that a direct answer was impossible, and frequently someone has asked for "all the information available" on the process. For the most part, our answers have had to be very general. We hope that in this discussion many of these general questions and some of the more specific questions may be cleared up at the same time.

As we have written a number of times, dry offset is not new. Furthermore, the term "dry offset" at times has led the uninformed to infer that there is some connection between this process and offset lithography. To clear the last point first, there have been attempts in the past to make plates in which some of the portions were treated by chemical methods to prevent these portions from ever taking ink. It has been the hope of the inventors of these processes that there would be no necessity to supply the nonprinting portions of the plate with water in order to keep these areas from taking ink. Although in many cases these methods appeared to have considerable merit in the laboratory, they did not work out as methods of commercial printing. However, in each case the planographic qualities of the plate were retained.

Relief printing from a letterpress-type plate to a blanket has been said to antedate offset lithography and was first used in printing on tin. In fact, this method has been standard for printing collapsible tubes, such as toothpaste tubes. Likewise, for 25 years or more, revenue stamps for tobacco and cigarette packages have been printed in this manner, and printers of safety paper for checks and other negotiable instruments have used this method in printing their all-over design. Other adaptations have been made from time to time to solve specific printing problems encountered by lithographers.

Appears to Have Advantages

At first glance, it might appear that relief-offset should have all of the advantages of offset lithography and none of its disadvantages. Likewise, the process might seem to have all of the advantages of letterpress printing and none of the disadvantages. We might expect that here would be a simple means to eliminate the disadvantages of flat-bed reproduction and take advantage of rotary methods on small equipment and small jobs. Makeready,

and especially the time consumed in registering colors, would be greatly reduced. With no water on the press, many of the register problems encountered in offset lithography should be eliminated, together with the problems of color control and the use of special inks which are affected by water. Also, it should be possible to print any kind of paper by this method. The paper would not have to have a special water-resistant surface, nor would it have to be smooth in order to print good quality halftones.

We would naturally think that any new process which seemed to solve the most troublesome problems of both the traditional processes would have been adopted by the industry years ago. However, the principal problem appeared to be plates. The U.S. Government's Bureau of Printing and Engraving had been etching zinc to make the plates for revenue stamps, and had developed a process that worked very satisfactorily for line work in which there were no large open areas that did not print. However, in making regular zinc plates for letterpress printing, it is necessary to etch to depths far greater than those required for the revenue stamps if the "dead metal" is to be kept from printing. In order to do this, the necessary etching depth is obtained by giving the metal a number of "bites" with the etching solution. To prevent undercutting of the

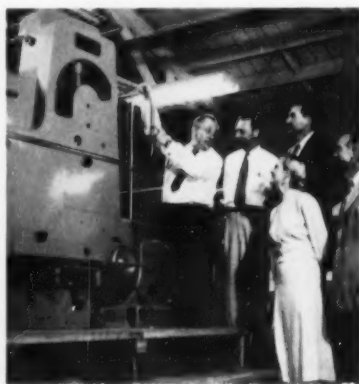
printing area, the plate is powdered and the powder fused by heat against the walls of the etched portions. Crude methods of burning-in the resin to prevent undercutting were developed for use with "high-etched" plates, but these methods were hardly comparable to those used by the highly skilled photoengraver in making either line or halftone letterpress plates. Furthermore, conventional photoengraving methods were hardly applicable to plates of the size required for lithographic offset presses, and the presses were not undercut enough to permit the use of a plate of sufficient thickness to allow for a very great depth of etch.

Magnesium for Dry Offset Plates

The introduction of magnesium metal to the graphic arts industry, following World War II, by the Dow Chemical Company appears to account largely for the present interest in the dry offset process. In searching for new uses for this metal which had been produced in large quantities to meet wartime requirements, this company turned to the graphic arts industry as a possible market. Because the metal is very similar to aluminum in many of its properties, it was thought that it might be suitable for lithography, but it was rejected for this purpose. However, in the letterpress industry magnesium showed considerable promise. In addition to being exceptionally light in weight, it will etch much more uniformly than either copper or zinc, and the etching action tends to go straight down, showing much less tendency to undercut. This means that fewer bites and less powdering are required. More recently, methods have been developed which permit etching this metal without any powdering.

The possibility of using magnesium to make high-etch plates to run on offset presses thus became apparent. A number of different printing companies and research organizations began investigating the use of this material, and most of the information which is available concerning the dry offset process has come from these investigations. Press manufacturers, too, have participated in the investigations. As a result, cylinders with an undercut of .021-inch or more are available even in small size equipment. Some of these presses have been constructed exclusively for use with dry offset.

Although the introduction of magnesium provided a metal which could be used for making plates, there is not yet



Standard Lithograph Co., Los Angeles, celebrated its 31st anniversary recently with installation of a Miehle 49 two-color press and the appointment of Jack Wright, top LA lithographer, as superintendent of the firm. Inspecting the installation are Mr. Wright; Leo Quick, partner; Lyle Hoffman, sales manager; and Helen and Lawrence Owen, partners in the litho company

a standard method of platemaking. That is to say, there is no standard outline available such as there is for making deep-etch or surface lithographic plates. In general, the steps which are followed closely resemble those followed by a photoengraver, and it appears that many photoengravers are equipped to make magnesium plates. However, some of the best offset-relief printing has been produced by firms which have developed their own platemaking methods. In some instances, exceptionally good work has been done with copper rather than magnesium. The production of plates for large size offset equipment is still far in the future, since etching of these plates will present a complexity of problems.

Other Difficulties Encountered

Even if we could assume that all of the problems concerning magnesium plates either have been solved or are on the way to being solved, there are still other difficulties encountered in the process. In the research work thus far completed, it has been pointed out that both rollers and blankets play important roles. For example, roller settings must be made far more accurately than in either letterpress or lithography. One producer of dry offset work claims that he found it necessary to equip his press with micrometer adjustments on the roller sockets in order to set the rollers with the necessary accuracy.

Research has shown that both thickness and smoothness of blankets are exceptionally important. One organization found that it was necessary to hand select the blankets it used in order to assure that they had a minimum of variation in thickness. Variations of over 0.001-inch gave rather large variations in tones. In the thick portions the tones would be full or squashed out and anything less than a kiss impression did not print at all. It was also found that with the thin film of ink required to print, every imperfection in the surface of the blanket disfigured the reproduction. Blankets which were entirely satisfactory for offset lithography would give a definite "blanket pattern" to the print. In lithography it is possible to increase the ink film or the pressure and eliminate the pattern, but this altered the tone values too greatly in dry offset.

Ink, too, must be entirely different. Letterpress inks are normally greatly reduced

in strength compared with those used in offset lithography. This is necessary because of irregularities found both in the paper and in the forms. It is necessary to print with a cushion of ink to compensate for these irregularities. If a regular lithographic ink were put on a letterpress unit, the print would break up long before the ink film thickness could be reduced to the proper printing strength. However, a straight lithographic ink is far too tacky. Anyone who has inked up an offset lithographic press with heavy ink knows that as soon as the form rollers are dropped on the wet plate and water begins to mix with the ink, the press begins to speed up. With no water on the press the tack is not reduced.

Although the dry offset process makes use of the many of the best features of both offset lithography and letterpress printing and eliminates some of the bad features of each, it introduces some new problems not found in either process. For the first time, the letterpressman must begin to worry about obtaining the same tones found in his proof. He must concern himself with tissue packings and achieve accuracy far beyond anything previously considered.

In spite of these added problems, some dry offset work of exceptionally high qual-

ity is being produced. The writer has in his file a house organ, produced in black and white, in which the tonal range of the halftones appears to exceed that of either letterpress or offset lithography, with especially good rendition in both the deep shadows and the middle tones. Another example on file is a four-color process job made from copper plates. This has a certain harshness rather characteristic of letterpress and yet it was run on a rough stock, completely unsuitable for fine screen letterpress, which softens the effect.

Dry offset—or more correctly, offset-letterpress—could be considered as an entirely new process, or at least a different process. Although some problems are common to one or the other of the traditional processes, dry offset has its own characteristic problems. Most of the information presented here has been gathered from a number of different sources, and anyone who is interested in the process will have to examine everything he can find on the subject. Confirmation for most of the statements made here may be found in the *Proceedings of the 1953 annual meeting of the Technical Association of the Graphic Arts (TAGA)* and the *Proceedings of the first and second makeready conferences of the Engineering and Research Council.*

NAPL Convention to Be in New York Sept. 22

The 22nd annual convention of the National Association of Photo-Lithographers, slated for Sept. 22-25 at Hotel Statler, New York City, is shaping up as one of the largest gatherings in the organization's history, according to the executive vice-president of the association, Walter E. Soderstrom.

A panel headed by Bernard Sears, Graphic Arts Corp. of Ohio, will discuss bimetal, trimetal, presensitized metal and paper plates and their applications. A. J. Fay, Western Printing & Lithographing Co., will lead a panel of buyers telling why they use lithography, and Frank R. Turner, Jr. will moderate a group of executives dealing with estimating, costs, marking up purchases, planning capital investments, and other lithographic management matters.

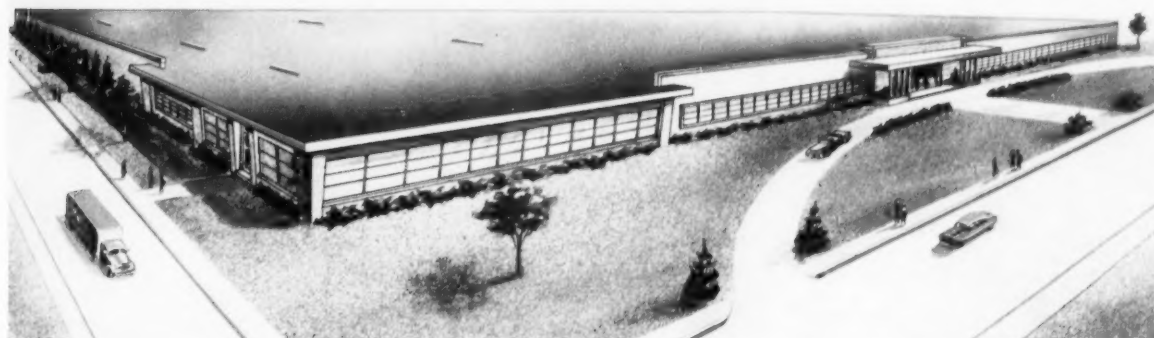
Purchasing litho supplies, material and equipment is the topic assigned to Jo-

seph F. Matlack, vice-president, Edward Stern & Co., Inc., Philadelphia. George Mattson, labor relations director of the Lithographers National Association, will explain human relations as the key to successful labor relations. Eastman Kodak's Robert D. Schulz will detail a practical approach to color reproduction.

The final day agenda calls for a question-and-answer session with William J. Stevens, Eastern offset division manager of the Miehle Printing Press & Manufacturing Co., presiding over the following by-subject panel:

Platemaking, Joseph Mazzaferri, Colorcraft Co.; film and camera, A. H. Clair, Eastman Kodak; paper, John Kronenberg, S. D. Warren Co.; ink, Ted Makarius, Pope and Gray; presses, Roy Tyler, Harris-Seybold Co., and Alf Kuehn, Miehle; technical, Michael Bruno, Lithographic Technical Foundation.

Magill-Weinsheimer Co., Chicago printing and lithographing firm, broke ground in June for this \$1¼ million air-conditioned plant in Lincolnwood, on Chicago's northwest side. Plant will occupy about half of the site; the remainder will be landscaped as a recreation area for the company's employees.



OFFSET...

QUESTIONS AND ANSWERS

Charles F. King will answer questions on offset. Write to him in care of *The Inland Printer*

Worried About Tone Values

Q.—I am basically a letterpress man, but recently I have been forced to become acquainted with the operation of offset lithography. There is one thing which bothers me more than all others. Everyone in the lithographic business seems to be so worried about tone values. In letterpress, we just try to make a plate print the tones which are on the plate. If it is color work and it is too red, for instance, we cut back on the amount of red ink. We do the same thing for any color that is too strong, and pile the ink on if it is too weak. In offset, if it is too red, someone is sure to say that the plate is too full, or too weak if it does not have enough color. This throws me for a complete loss. Can't you take off or put on ink to match the proof?

A.—I can see what you mean, since I am constantly dealing with both offset and letterpress printing in about equal quantities, but I had never thought of the problem as you have stated it. In letterpress printing, it is the duty of the photoengraver to see that the correct tones are made into the plate. He proofs and re-proofs, etches and re-etches, and even hand tools to be sure that the tones are as nearly perfect as it is possible to make them. It is then up to the pressman to reproduce these tones either from the original plate on which the engraver has worked or from an electrotpe or stereotype which should be an exact duplicate of the original. Therefore, the tones on the engraver's proof and those on the press sheet should match. At least the dots on the plate are the same size and in the same relationship to each other.

The lithographic pressman has absolutely no assurance that the dots on his press plate are even similar to those on the copy he is expected to match. This is true whether he is matching a proof or a sheet from a previous run. Although many improvements in control methods in plate-making have been made in the past few years, there are still many, many variables which alter tone values from plate to plate, and I believe it would be safe to say that there are seldom two plates which are identical in every detail. The press plate may, therefore, be far from even a reasonably exact facsimile of the plate from which the proof was pulled or from which the previous job was run.

In addition to the fact that tone values are different between press plates and proof plates, varying the amounts of ink and water may not only alter the intensity of the color printed, but also the size of the print-

ed dot. The same is true of pressure, whether it is between the blanket and the plate or between the blanket and the impression cylinder. Although a plate may have dots on it which are the correct size at the time the plate is made, the pressman has it within his power to distort these tones over an extremely long range of values. Therefore, the lithographer is constantly attempting to control tone values and is continually conscious of them and their effect on the printed job.

Stripping and Stripping

Q.—I am confused by the term "stripping." Apparently, there are at least two meanings to the word. I learned that there was a course being offered locally and had a man take it. He did not learn anything about stripping as I understood it. All he learned was how to stick pieces of film into a layout on orange paper. I do not consider this stripping. I call this "sticking up a flat," and has to do mainly with planographing.

A.—I know what you mean. When you speak of stripping you are referring to the use of strip film, where the emulsion is removed from the base and "stripped" into position on a glass on which has been printed a key. This is the same type of stripping as photoengravers use, and al-

though there are plants which use it for lithography, I believe that numerically more lithographers mean the other type of stripping when they use that term. It is confusing, and the only courses offered seem to be those which teach to proficiency in handling strip film.

Difficulty in Technical Terms

Q.—I am not a printer, but a fitter and erector of offset presses and am employed by a company which manufactures these presses in Germany. My difficulties in this particular line are the technical terms in English. I would like to know if there is a book from which I can learn all of the technical terms and expressions concerning offset printing.

A.—There is in the course of preparation a dictionary of the graphic arts. When this book becomes available, I believe it would help you considerably. In the meantime, you may be able to discover some of the terms which are bothering you in the training material available from the Lithographic Technical Foundation, 131 East 39th St., New York 16, N. Y. I can fully appreciate your problem. I have tried to do service work where not a word of English was spoken. Also, I have paid to have translations made of foreign language articles by translators who were not acquainted with the jargon of the printing industry.

Ice May Stop Scumming

Q.—I have heard that in some shops which do not have air conditioning, ice is sometimes put in the water fountain on very hot days to keep the plate from scumming. Does this do any good?

A.—There have been many attempts to discredit the use of ice in water fountains, but I have seen scumming stopped through its use. I would therefore suggest that you try it. It can do no harm.

Department of Commerce officials view winning entries in the LNA Fourth Lithographic Awards contest as displayed June 14-25 in the Commerce Building lobby, Washington, under sponsorship of the Department's Forestry Division and lithographers in Washington, Baltimore, and vicinity; (from left) Joel Ware, Forest Products Division director; Charles Honeywell, administrator, and John Field, assistant administrator, the Business and Defense Services Administration. Exhibit is on a tour of major cities





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COLOR...makes paper-work hustle!

BUSINESS FORMS printed on HOWARD BOND colors dig in and get going. These clean, attention-getting hues speed form identification, minimize error, simplify handling and filing. These same colors make other

business printing look alert... price and catalog sheets, inter-office correspondence, special bulletins, to name a few.

Ask your printer or paper merchant to show you samples of HOWARD BOND in all twelve

colors, as well as *whitest white*. There's a world of vigor for a hundred business needs in this colorful, quality bond.

PRINTERS! This message appears in advertising magazines read by your customers.

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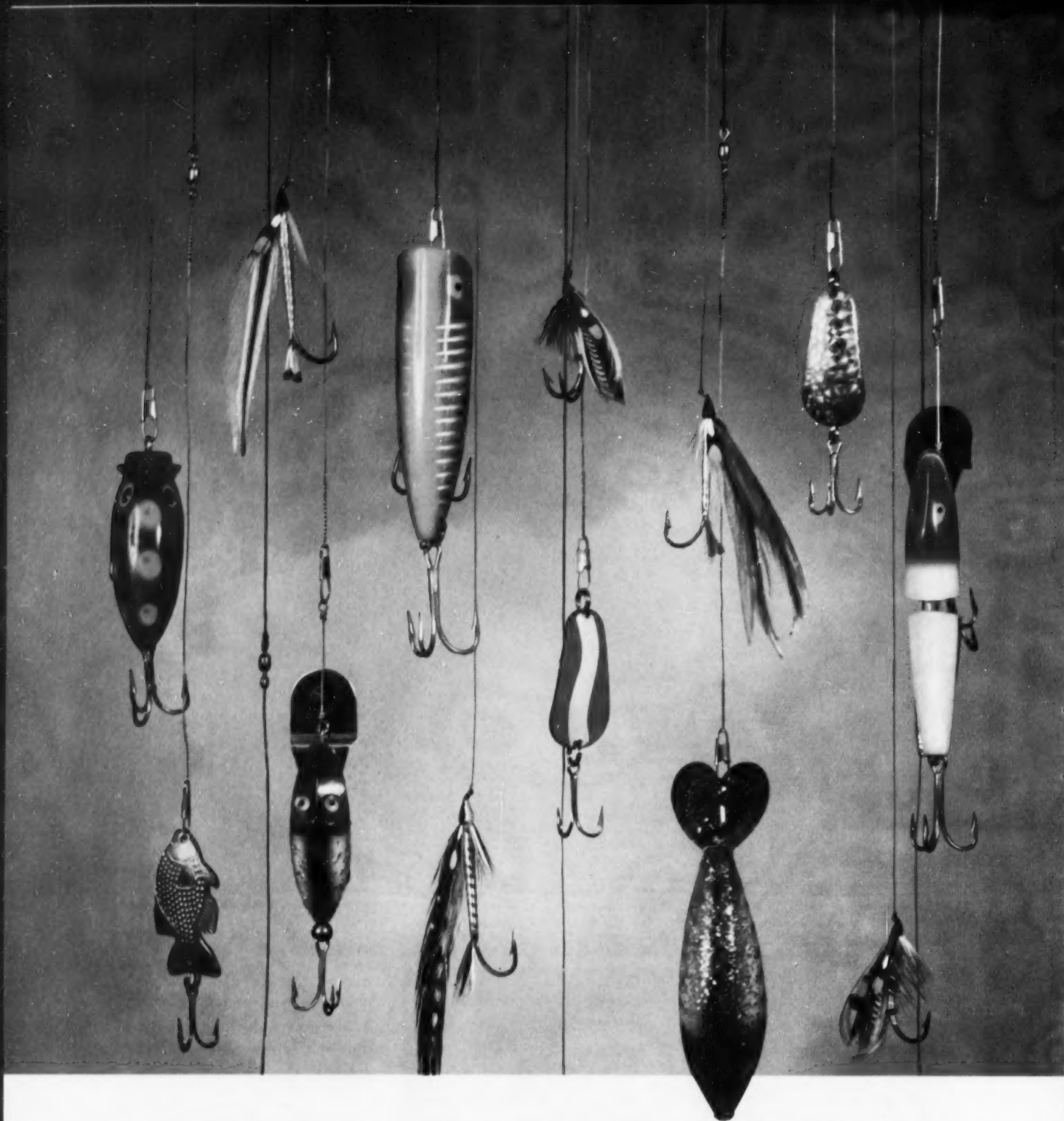
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Companion Lines: Howard Ledger • Howard Mimeograph



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Doesn't color reproduce better on Maxwell Offset?

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We'd be pleased to send you samples of our seven finishes and two tints



THE

MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

UES Technical Committee Will Meet August 23-27

The Technical Committee of Printing Industry of America's Union Employers' Section will conduct a seminar on printing industry collective bargaining Aug. 23-27 at Hotel Moraine, Highland Park, Ill. The committee consists of John W. Seybold of Printing Industries of Philadelphia, Cyrus MacKinnon of the Franklin Association of Chicago, and Matthew A. Kelly of New York Employing Printers Association. Other participants will include Norman Goddess, Chicago attorney specializing in printing labor matters; John O'Keefe, Chicago Newspaper Publishers Association; W. Willard Wirtz, labor arbitrator; and Edmund J. Flynn, PIA industrial relations director.

PIA Web Offset Printers Formulate Research Program

Web offset users laid plans for supplier research of industry problems at a meeting of the Web Offset section of Printing Industry of America in Chicago July 8 and 9. The meeting was attended by more than 60 users and suppliers of web offset equipment. The need for further research was discussed.

A committee of web offset printers is being formed to work in close liaison with printing suppliers to bring about solutions to problems confronting this section of the printing industry. The web offset printers will also appoint a committee to coordinate efforts with the Printing Industry of America Trade Relations Committee to bring about a satisfactory solution to linting and other problems that are encountered with paper.

This new section of PIA will hold its next meeting in Detroit in conjunction with the annual convention of Printing Industry of America, Nov. 15-19.

Photoengravers Elect Reeves

Winston Reeves of Lubbock, Tex., was elected president of the Southwestern Photoengravers Association at the conclusion of the group's annual meeting at Galveston in June. He succeeds W. Leonard Mizzell of Little Rock, Ark. Other officers elected were R. S. Guenther of Memphis, vice-president, and Fred W. Mackey of Houston, secretary-treasurer.



Two high school graduates will attend the Carnegie Institute of Technology with \$2,400 scholarships given by Printing Industry of Philadelphia, Inc. James A. Crawford, chairman of the PIP scholarship committee, makes the presentations to Andrew A. Dick (left) and Edward R. Raupp. Looking on are Noel Rippey, PIP executive secretary; Elmer Briggs, principal of Murrell-Dobbins Vocational Technical School; Joseph F. Matlack, the PIP president; and Thomas H. McCabe, Jr., PIP public relations director



Among more than 350 Craftsmen and guests at the Third District Conference in Rochester, N. Y., were these Craftsmen leaders: James Eilinger, conference general chairman; Henry A. Schneider, International second vice-president and conference speaker; William Biracree, the president of the Rochester Club; and Frank Eichorn of Rochester, chosen as the Third District's Outstanding Craftsmen of 1954

A new slate of officers for East Bay (Calif.) Craftsmen's club includes (front) Bill McCarthy, secretary; Ollie Beckwith, treasurer; (back) William Kitto, the president; and Lyn Aldrich, the vice-president





New officers of Gravure Research, Inc., shown after their election at the annual meeting in Chicago, include (front) Ted J. Stulz, president; M. J. Romano, technical committeeman; and Robert Hazzard, director; (back) Martin Walters, secretary-treasurer; and directors John Briggs, M. N. Davis, and Allen Black. The association members include most U.S. publication and commercial gravure printers

Atlanta Typographer Is Winner Of Advertising Service Award

Richard N. McArthur, president of the Higgins-McArthur Co., has been named as the first winner of an annual award presented by the Atlanta Advertising Club for distinguished service to advertising in that Georgia city. The bronze plaque was presented at the fifth annual Atlanta Advertising Institute dinner on June 12.

Mr. McArthur has been active in the printing industry since he worked on small town newspapers 50 years ago. He has designed many type faces and was the first to begin designing type solely for use by advertisers. He is an honorary member of the Atlanta Club of Printing House Crafts-

men, a member of the Typophiles and the American Institute of Graphic Arts, and has served as a part-time faculty member on typography for Emory University's division of journalism.

Elect Kansas City Officers

A new slate of officers for the Graphic Arts Association of Kansas City took over their posts recently, following installation ceremonies at a dinner meeting. Led by President Hy Vile of Vile-Goller Printing Co., the group includes William J. Smith of Smith-Grieves Co., vice-president; Sanford Stuck of Western Typesetting Co., secretary; and John Colgan of Colgan Engraving Co., treasurer.

Richard N. McArthur, Atlanta typographer, receives Atlanta Advertising Club's "Advertising Man of the Year" award from Ed Harris, the award committee chairman, and Louis Gordon, Jr., club president



New Officers Named for Printing Plates Research

The election of new officers and announcements about research developments highlighted a special meeting of Printing Plates Research, Inc., held June 25 in Cleveland. New president of the organization is Joseph Schwartz of Westcott & Thomson, Inc., Philadelphia. Dennis Hoynes of Central Electrotypes Co., Cleveland, was named first vice-president; Charles H. McNellen of Bomac Electrotypes Co., Toronto, second vice-president; and Ray E. Kreber of Van Bolt-Kreber Electrotypes Co., Columbus, O., became the secretary-treasurer.

A year's contract was signed with Battelle Memorial Institute, Columbus, O., covering research work on improvements in the manufacture of duplicate printing plates. As part of an expanding research program, a project was authorized on improving some operations in the processing of sheet plastic electrotypes molds.

The research group, now in its 13th year of sponsoring technical studies, is managed by J. Homer Winkler of Battelle Memorial Institute.

Gravure Research Elects Officers

A new slate of officers to lead Gravure Research, Inc., was chosen at the group's recent annual meeting in Chicago. Serving as president during the 1954-1955 term will be Ted Stulz of Parade Publication, Inc., New York, and he will be assisted by Oscar Smiel of Intaglio Service Corp., New York, first vice-president. The dual post of second vice-president and secretary-treasurer will be filled by Martin Waters of Art Gravure Corp., New York. New members of the board of directors include Robert Hazzard of the Detroit (Mich.) Gravure Corp.; M. N. Davis, Kimberly-Clark Corp., Neenah, Wis.; John Briggs, R. R. Donnelley & Sons Co., Chicago; and Allen Black, Crowell-Collier Publishing Co., Springfield, O.

Byron Weston President Dies

Hale Holden, Jr., president of Byron Weston Co., Dalton, Mass., died June 30 at the age of 54. He had been president of the papermaking firm since 1942 and was a grandson of the company's founder. He also was president of the Writing Paper Manufacturers Association. As president of Byron Weston, Mr. Holden carried out a policy of mill expansion that included the construction of a new addition linking the Weston Defiance and Centennial mills and the installation of advanced papermaking equipment. He was also active in directing the company's product improvement, quality control and market research programs.



Hale Holden, Jr.



Leaders of Silk Screen Workshop in Cleveland included Milton Grant; George Wise, workshop chairman and International Craftsmen membership chairman; and Bert Zahn. Over 70 attended

Craftsmen's Silk Screen Workshop Attracts 70

Another of the workshop sessions sponsored by the International Association of Printing House Craftsmen in cooperation with local Craftsmen's clubs was held in Cleveland June 19, this one devoted to silk screen process printing. Cosponsor of the session was the Cleveland chapter of Screen Process Printing Association, International.

The workshop was held at the plant of Silk Screen Process, Inc., operated by Milton Grant, Cleveland Craftsman and vice-president of the international screen process organization. More than 70 persons who attended the workshop were divided into small groups to be shown all of the plant operations from layout and camera work through the final printing stages. Assisting Mr. Grant in guiding groups through the plant was Bert Zahn, a director and educational chairman of the silk screen association and manager of the Glidden Co. graphic arts division.

O'Sullivan Is Linofilm Specialist

Mergenthaler Linotype Co. has announced the appointment of Herbert O'Sullivan as Linofilm applications specialist.



Herbert O'Sullivan

Mr. O'Sullivan is a printer and typographic expert of wide experience. He was a foreman for Kurt H. Volk, Inc., New York typographic house with which he was associated for ten years. More recently he was production manager for Gilcar Corp., a New York firm which specialized in phototypesetting. Mergenthaler announced Mr. O'Sullivan's appointment as part of the company's plan to enlarge its staff of Linofilm experts. "He will continue his intensive field study of printing and typesetting requirements as related to photocomposition so that Linofilm will incorporate every improvement that is desirable and practical,"

the announcement said. "This long-range program is also regarded as the realistic method of interpreting Linofilm applications in terms of profit for the user."

Foster Gets 'Pioneer' Award

Hubert S. Foster, advertising director of the Mead Sales Co. and the Mead Corp. for the past 20 years, has received the Pioneers of Industry award presented yearly by Murrell-Dobbins Vocational Technical School to the Philadelphian who "through his own efforts, without benefit of inherited wealth or position, achieved leadership in crafts and industry." Mr. Foster has been active in the graphic arts for 52 years.

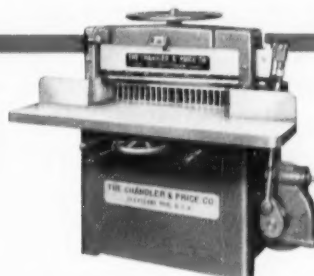
Donnelley Exhibits Best Books

An exhibition of 135 outstanding books designed and produced in the United States during the past 31 years will be open through Sept. 30 at the Lakeside Press Galleries of R. R. Donnelley & Sons Co., Chicago. A retrospective show, it is based on the annual competition of the American Institute of Graphic Arts, which has chosen 50 books for excellence each year since 1923. From these 1,550 volumes, the 135 representative entries in the current exhibit were selected. The books are considered to be typical examples of the styles, tastes, and mechanical advancement of the year in which they were produced.

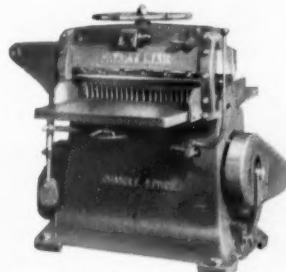
**IN THIS... THE MOST COMPLETE LINE
OF PAPER CUTTERS... YOU CAN FIND
A CUTTER TO MEET YOUR NEEDS!**



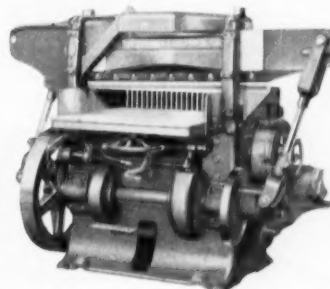
37" FULLY AUTOMATIC



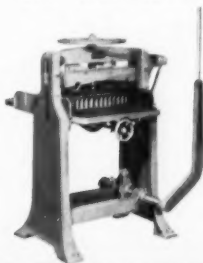
37" HAND CLAMP AUTOMATIC



34 1/2" HAND CLAMP POWER



39", 44" and 50" FULLY AUTOMATIC



26 1/2" LEVER CUTTER

BENCH CUTTER



Complete bulletins describing any of these cutters are yours for the asking. Or see your nearest C & P dealer.

Built by American Workmen

THE CHANDLER AND PRICE COMPANY

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Manufacturers of Dependable Paper Cutters Since 1896



100 Hear Personnel Management Talks at PIA Conference

Printing managements need to apply to plant personnel relations the same degree of thought, research, study and action which they have devoted to development and application of improvements in machinery, equipment and production methods. The initial step in a more effective blending of personnel with inanimate productive factors is development of sound human relations policies designed to assist management in achieving its basic goals. So said Roy B. Eastin, Government Printing Office executive officer, at the Professional Conference for Top Management and Personnel Executives staged

by the Printing Industry of America, June 21 and 22, in Washington.

More than 100 registrants heard talks and took part in seminar discussions of the parley theme—getting dividends from dealing with people. Mr. Eastin stressed that every plant, however small, has a personnel policy, however informal. The conference concerned itself with definite, announced, understood and accepted personnel policies enabling personnel from the top down to work together as a team, with minimum misunderstanding.

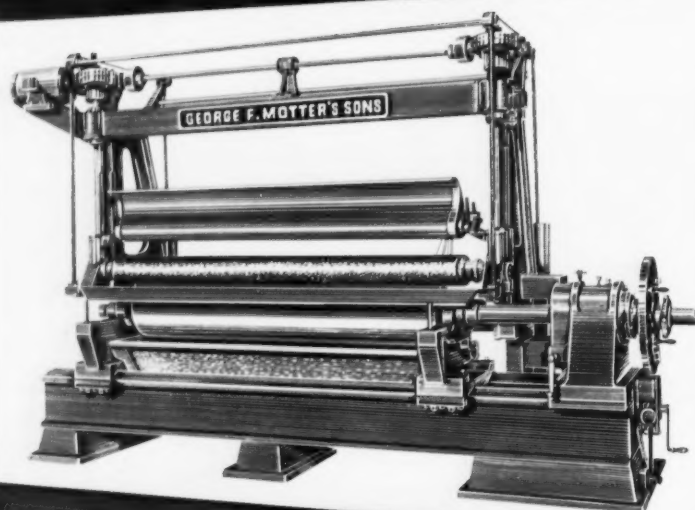
"Too often printing managements tend to regard personnel policies as window

dressing and not as basic to plant operation," said Mr. Eastin. "What can be more basic than the people who operate a plant? Why is not a policy concerning personnel just as important as a policy concerning company finances, customers and production methods? Except in very small plants, there should be available to all concerned a printed policy directly aimed at assisting in the production of printing which customers want, when they want it, at a competitive price which will keep the employees steadily working at going wage rates, and the owners satisfied with the return on their investments in the light of the financial risks they assume."

How a personnel policy is developed and the benefits that accrue from it were detailed by Walter H. Arader, Edward Stern & Co., Philadelphia, a commercial printing house employing 190 craft union members and 50 nonunion office and sales personnel. Stern management set up two fair wage plans, one for nonunion personnel, the other for union employees. Under these plans, the personnel department reviews, at least annually, its evaluation of the jobs, wages and salaries of all employees except top executives and salesmen. Other Stern policies include further training of employees needing it; imaginative recruiting, scientific testing and careful interviewing of incoming employees; counseling with newcomers after they have gone on the job, with any employee who has a problem, and with those who are leaving the company.

Referring to counseling, Mr. Arader said: "Alert management will always wel-

Accuracy Assured!



**CARBON TISSUE TRANSFER MACHINE HANDLES
GRAVURE CYLINDERS OF VARIOUS SIZES**

The new variable sized Carbon Tissue Transfer Machine, designed and built by George F. Motter's Sons, provides all of the features required for the accurate, positive transfer of the carbon tissue to rotogravure cylinders of a wide range of lengths and circumferences.

These machines are now being used in production plants where rotogravure cylinders of various lengths and circumferences are etched, in order to obtain a high degree of accuracy.

These machines are available for inspection and demonstration at our plant—or write today for complete data on George F. Motter's Sons' Carbon Tissue Transfer Machines in both fixed and variable sizes.

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Established 1838

Designers and Builders of Rotogravure Presses,
High Speed Folders, and Auxiliary Equipment

CONVENTIONS WHAT - WHERE - WHEN

AUGUST

PIA Union Employers Section, Seminar on Collective Bargaining, Hotel Moraine, Highland Park, Ill., Aug. 25-27.

SEPTEMBER

National Paper Trade Assn., fall meeting, Conrad Hilton Hotel, Chicago, Sept. 9-11.

Southern States Apprenticeship Conference, Dinkler Plaza Hotel, Atlanta, Ga., Sept. 9-11.

Canadian Graphic Arts Assn., annual convention, Banff Springs Hotel, Banff, Alta., Sept. 9-11.

PIA Professional Conference for Financial Executives, New York, Sept. 13-14.

National Assn. of Photolithographers, annual convention, Hotel Statler, New York, Sept. 22-25.

International Typographic Composition Assn., annual convention, Hotel La Salle, Chicago, Sept. 23-25.

National Industrial Packaging and Materials Handling Exposition, Coliseum, Chicago, Sept. 28-30.

OCTOBER

American Photoengravers Assn., annual convention, Hotel Jefferson, St. Louis, Oct. 11-13.

Book Manufacturers Institute, annual convention, Hotel Hershey, Hershey, Pa., Oct. 18-20.

Advertising Typographers Assn. of America, annual meeting, Sans Souci Hotel, Miami Beach, Oct. 28-30.

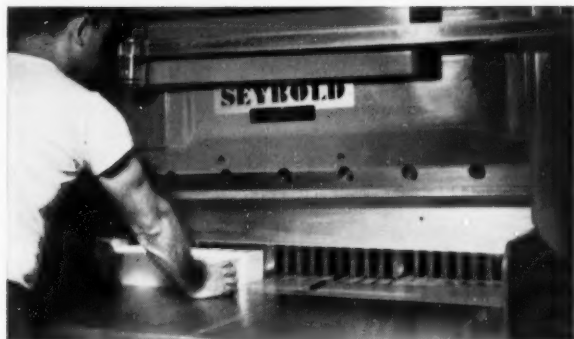
International Assn. of Electrotypers and Stereotypers, annual convention, the Greenbrier, White Sulphur Springs, W. Va., Oct. 28-Nov. 1.

Screen Process Printing Assn. International, annual convention, Hotel Jefferson, St. Louis, Oct. 30-Nov. 2.

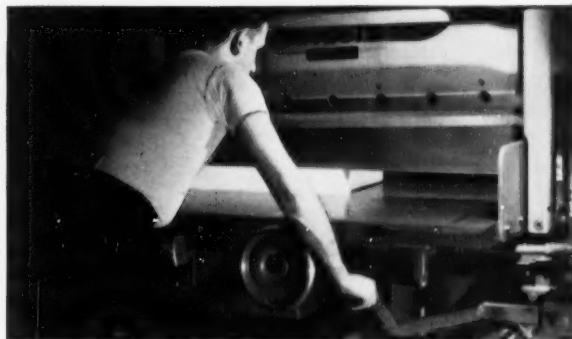
NOVEMBER

Printing Industry of America, Inc., annual convention, Hotel Statler, Detroit, Nov. 15-19.

Why do Seybolds outnumber* all others?



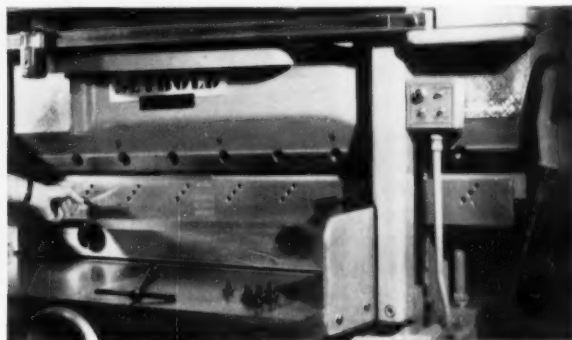
Positioning is exact. Massive, rigid castings are machined to close tolerances. Back gauge stays exactly parallel to knife and exactly perpendicular to side gauges at all times—even when split for pamphlet work.



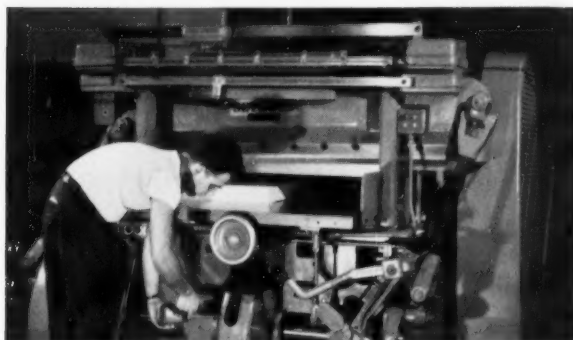
Clamping is secure. Seybolds have the right clamp lead to settle the pile, and a built-in clamp leveling device that provides uniform pressure over any width. Pressure is easily adjustable to handle all types of stock.



Z-Action cutting. There's a lot to Z-Action, and we hope you'll send for details. They're important to every cutter user. Z-Action gives you the clean, precise cuts Seybolds are famous for, and more cuts per knife-change.



Extraordinary safety record. Every protection for both machine and operator, including a positive non-repeat mechanism. Note ease and safety of knife changing. You see why unbolted knife can't fall accidentally.



Maintenance is no problem. Seybolds are engineered to reduce shock and wear to a minimum. And, of course, Seybold parts and service are available on a nationwide basis. (Note: The average life of a Seybold cutter is 33.6 years.)

*The American graphic arts industry uses more Seybold power cutters and trimmers than all other makes combined. Behind this marked preference are facts which may mean more profit to you. These facts are yours for the asking—just mail the coupon below.

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Please send me information on the Seybold cutter I have checked.

34 ☐ 40 ☐ 44 ☐ 50 ☐ 64 ☐ 85 ☐ 94 ☐

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come bad news. There is a strong and natural tendency to take the opposite course. Such information must be evaluated as the best single source of knowledge about trouble spots, frictions and potential dangers. The important thing is that this information is usually available while there is still time for management to take positive corrective action."

As over-all benefits flowing from the Stern policy, Mr. Arader listed good worker morale; freedom of executives, foremen and supervisors to accomplish their primary functions; better employees through scientific selection and testing.

R. E. Alexander, special activities director of the Standard Register Co., Dayton, Ohio, discussed personnel counseling in terms of that company's experience. Three councils provide a direct line of communication between foremen and the board of directors. This was the human mechanism that enabled the company to improve its handling of exit interviews.

An objective means of evaluating the real cause of employee separation was needed for reducing turnover. The need was met by setting up a more comprehensive exit interview method. Main purpose is to uncover the true facts by getting

the employee himself to state why he is leaving. The interviewer tries to get the outgoing man's opinion about his working conditions and hours, earnings, transportation to and from work, induction and job training, communications, relations with other employees, and working equipment. Such information is the basis for adjusting factors that need correction, thus helping to reduce turnover.

Mr. Alexander explained other Standard Register personnel policy phases, such as planned personal contacts and the Stand-Reco Family Security Program, which he described as "wrapping up in one package all of the employee's personal problems." The package is a loose-leaf book carrying the employee's name stamped in gold and explaining the company's insurance and retirement plans in relation to Federal Social Security. One section provides charts on which the employee lists his insurance, financial and other personal papers.

Glen U. Cleeton, dean of the School of Printing Management, Carnegie Institute of Technology, explained and stressed the value of managerial personnel audits as periodic reviews of administrative functions and appraisals of the people assigned to carry them out.

Discussing the revolution in personnel management, Aaron Levenstein, Research Institute of America, said that modern personnel management is addressing itself to the problem of restoring "the lost stewardship of talents by building lines of communication between management and employees so that in common understanding a sense of purpose can be achieved."

Fry Heads LA Printing Group

Peter S. Fry, partner in the Pioneer Printing Co., Glendale, Calif., has been chosen president of Printing Industries Association of Los Angeles. He succeeds George Rice III, partner in George Rice & Sons, who headed the group during the past year. Other officers elected to serve with Mr. Fry included Ed Male, partner in Male & Stanton, vice-president; and Larry Jeffries, partner in the Jeffries Banknote Co., secretary-treasurer. New members of the board of directors are Irl Korsen of Eureka Press; Charles Woolever, Woolever Press; Ray Smith, Bookman Press; Art Stewart, Rapid Lithograph Co.; and Ralph Shepherd, Bryan-Brandenburg Co.

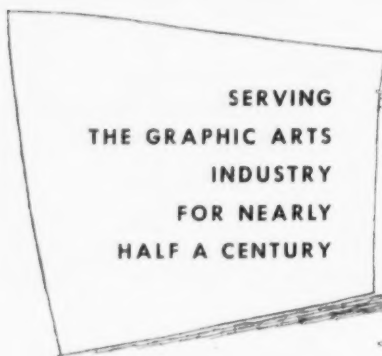


Peter S. Fry

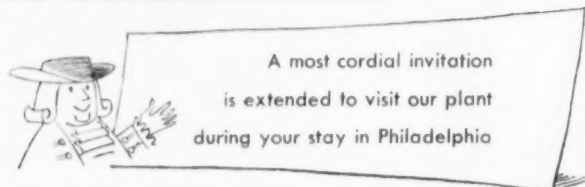
Publish LA Trade Directory

Graphic Arts Industry, Inc., Los Angeles trade group, has released the third edition of a comprehensive directory covering all types of graphic arts services available in the Los Angeles area. The 124-page, plastic-bound book lists more than 200 classifications of products and services.

MACBETH ARC LAMP COMPANY



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MACBETH ARC LAMP COMPANY 141 Berkley St., Philadelphia 44, Pa.

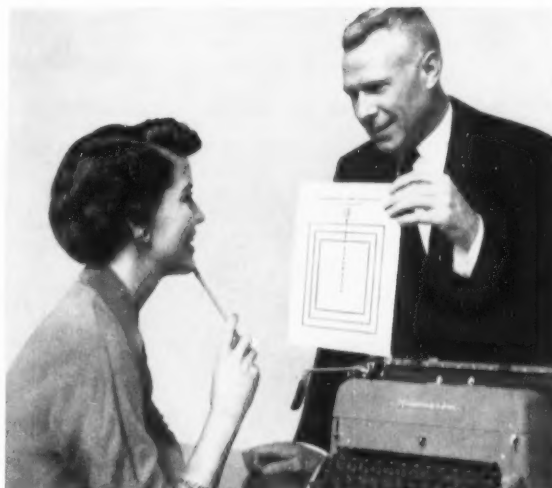


MORE EAGLE-A News

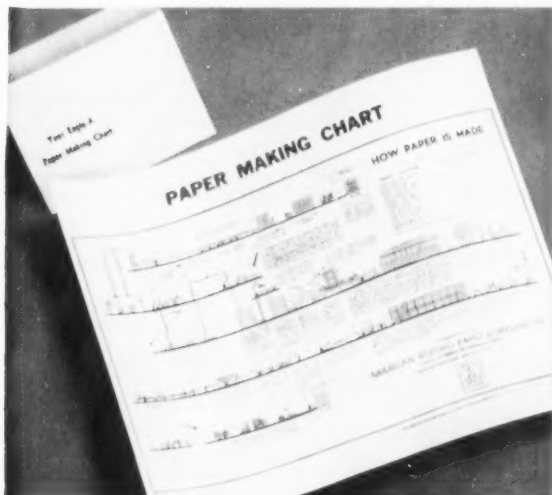
...about new fall promotions for EAGLE-A OFFICE PAPERS



More ads in leading magazines will tell millions of businessmen about Eagle-A Office Papers this fall. Your customers and prospects will see this Eagle-A advertising campaign in *Business Week*, *U.S. News & World Report*, *Management Methods*, *The Office* and other national magazines. Cash in on this campaign—use the Eagle-A sales helps shown in this ad to build extra printing business.



Your customer's "Girl Friday" will appreciate this unique typing aid. It will make a hit with her boss, too! This Eagle-A Letter Placement Guide, inserted in a typewriter under letterheads, helps the secretary center every typed letter perfectly. Printed in 2 colors with space for your imprint, they're free for your salesmen to give to customers...to make friends and stimulate sales.



Another good-will builder for you—this handsomely illustrated Paper Making Chart for your customers. Step by step, it shows how world-famous Eagle-A Papers are made...from raw materials to finished paper. Printed in 2 colors, it's 17" x 21"—folds into a mailing envelope. These charts are available in limited quantities for presentation or mailing to your special customers.



Other sales helps for printers are available free, in addition to those shown. They'll help your personal selling...pep up your mailings. You're also welcome to samples of any of the fine Eagle-A Papers that are listed above. Contact your Eagle-A paper merchant or write to Dept. P:

AMERICAN WRITING PAPER CORPORATION
HOLYOKE, MASSACHUSETTS

GPO's Higher Wages Won't Increase Prices

Public Printer Raymond Blattenberger notified Government agency heads last month that higher wages granted Government Printing Office craft employees would not raise printing and binding prices. New hourly rates had been set up for several printing trades and others were still pending. Rates are based on commercial plants; past wage increases have meant upward revision of GPO's price scale.

"Total cost of the new wage grants may reach \$400,000 to \$450,000 per year,"

said Mr. Blattenberger, "but I have been able to reduce overhead costs through more efficient and economical methods and procedures, which will make it possible for me to absorb the higher wages and keep charges at present levels."

Mr. Blattenberger announced in February a five per cent price reduction, the first cut in GPO printing charges for 20 years, and closely followed that with the return of \$5 million cash to the Federal Treasury as GPO's contribution to the

Eisenhower Administration's economy program.

The Public Printer pointed out that GPO must pay wages comparable to commercial printing scales if it is to attract and hold an adequate force of skilled craftsmen, and that it must recover the cost of its operations from its customer agencies because it has no sustaining appropriation. At the time of the February price reduction, he knew that wage increases were coming, so he intensified his efforts to bring about further increases in efficiency that would have the effect of still lower costs.

"By greater efficiency," he said, "we have achieved throughout our production divisions decreases in the cost of nonproductive operations which exceeded our expectations. I am mindful of the Administration's pledges to reduce governmental expenses, and I have concentrated on this program during my first year in office. I shall continue to seek the most economical procedures, and ways to provide the printing service which our customer agencies require. I have not lost sight of my previously announced goal of operating the GPO in such a manner that other Government agencies will have their printing done by the GPO, not only because the law requires it, but because each agency feels it is obtaining the service it needs when it needs it and at a reasonable price."

Approve Communist Press Control

Senate Bill 2766, recently approved, requires that any organization registered as a Communist action or front group must register all printing or publishing equipment in its possession, custody, ownership or control. Committee hearings indicated that Communist underground printing facilities in various sections of the country are part of the Communist conspiracy. The bill aims to bring these clandestine operations into the open and place them under proper surveillance.

Proposed Labor Order Would Stop Minors, 16-18, Operating Machines

At this writing, mid-July, there were no new developments in connection with Secretary of Labor James P. Mitchell's proposed Hazardous Occupations Order No. 12, which, under the child labor provision of the Fair Labor Standards Act, would declare operation of power-driven paper products machines and sheet-fed platen presses particularly hazardous for minors between 16 and 18 years of age.

In June, Edmund J. Flynn, industrial relations director of the Union Employers Section, Printing Industry of America, suggested that the order should not cover properly supervised minors in established apprentice or cooperative school training programs. He also suggested that the order should apply only to minors actually operating machines, and not to those who would come under the broad wording, "assisting to operate."

Mr. Flynn was speaking for the Book Manufacturers Institute as well as PIA. Groups generally supporting PIA's position include the National Paper Box Manufacturers Association, the International

IN SEVEN YEARS

Over
800
Star Quadders
In Use!

(...many of these repeat orders!)

Positive Proof
of
Dependable Performance

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BY WRITING FOR
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Company, Inc.

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CANADA SEARS LTD. and Agents Overseas

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FINISHES DIVISION
WOOD FINISHING & COLOR CARD DEPARTMENT

Mr. John T. Renshaw, Vice Pres.
E. P. Lawson Company
426 W. 33rd St., New York

February 9, 1953

Dear Mr. Renshaw:

We want to take this opportunity to let you know our reaction after six months of operation on the new "52 Lawson Electronic Spacer".

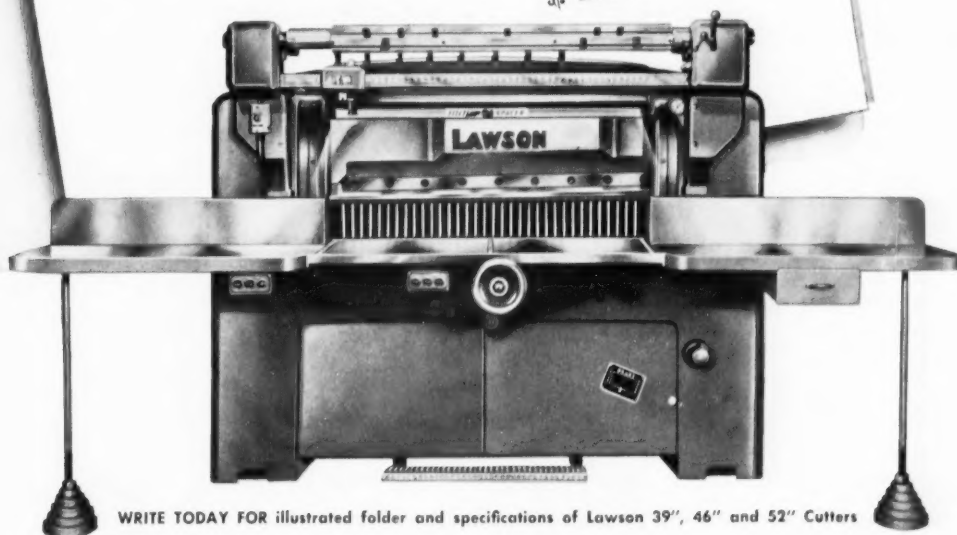
To say the least, we are extremely well pleased with the machine, and it has exceeded our expectations for accuracy and in amount of work accomplished in a given time.

Our particular type of cutting is peculiar to our industry and has always been a problem, but this machine has solved a great many of these problems for us and has greatly increased production.

Undoubtedly the Lawson Electronic Spacer is a decided step forward for the Color Card Manufacturers, and we do not hesitate to recommend it.

Yours truly,
WOOD FINISHING & COLOR CARD DIV.

J. Lloyd Myers
J. LLOYD MYERS



WRITE TODAY FOR illustrated folder and specifications of Lawson 39", 46" and 52" Cutters

E.P. Lawson Co.

MAIN OFFICE: 426 WEST 33rd ST., NEW YORK

BOSTON
176 Federal St.

PHILADELPHIA
Bourse Building

CHICAGO
628 So. Dearborn St.

SALES AND SERVICE

- **HARRY W. BRINTNALL CO.**
Los Angeles, San Francisco
- **A. E. HEINSOHN PRINTING MACHINERY**
Denver, Colorado
- **E. C. PALMER & CO.**
Dallas, Houston, New Orleans
- **WESTERN NEWSPAPER UNION**
Tulsa, Little Rock, Oklahoma City, Shreveport
- **SOUTHEASTERN PRINTERS SUPPLY CO.**
Atlanta, Georgia
- **SEARS LIMITED**
Toronto, Montreal, Winnipeg, Vancouver

LAWSON—PIONEERS IN HYDRAULIC CLAMP CUTTERS—PROVEN AND ACCEPTED INDUSTRY-WIDE

LAWSON
ELECTRONIC
SPACER

Hydraulic Clamp
(patented)

Brotherhood of Bookbinders, and the International Printing Pressmen and Assistants Union of North America. Various representatives of graphic arts education have also proposed excluding apprentices and cooperative school trainees from the proposed ban.

Public Printer Directed to Study Possibility of Dropping Plants

As passed by the House of Representatives, the Legislative-Judiciary Appropriation bill for 1955 directs the Public Printer to make a special study of Government field printing offices and to report whether or not there is any advantage

to the Government in continuing these operations.

The volume turned out by field offices is said to be about \$4 million per year. Orders come from Federal agencies in the respective areas. At a House Appropriations Committee hearing, Public Printer Blattenberger testified that in the areas he has visited there is sufficient commercial printing capacity to handle the work now done by the Government field plants. Representative Walt Horan of Washington, chairman of the House Appropriations subcommittee, protested what he called the growing tendency of Government branch plants to install expensive machinery. He favored having printing

for Federal agencies in local areas done under contracts between the Government and commercial printers.

Small Business Administration Offers Managerial Courses Series

Speaking at a Small Business Conference staged by the Industrial Conference Board in Hotel Commodore, New York City, Wendell B. Barnes, administrator of the Small Business Administration, said that this government agency is organizing, with cooperation from colleges and universities, a series of extension courses on managerial subjects for the benefit of proprietors and nonowner operators of small business concerns.

Among other SBA services, Mr. Barnes listed aid for small businesses in getting government contracts or subcontracts from larger concerns; help in training management; and loans not in competition with banks. He reported that SBA has made 442 loans totaling \$26,300,000, about half the amount appropriated by Congress for this purpose.

Ask Halt to Government Competition

Sen. Robert C. Hendrickson and Rep. Frank C. Osmer, Jr., both New Jersey Republicans, have introduced companion bills to terminate or limit Government activities competing with private enterprise, and to set up an anti-Government competition board. The Hendrickson bill, S. 3547, holds that Government competition "deprives the people of opportunities for private employment and enterprise, thereby reducing their ability to pay taxes without which the Government cannot exist."

Baltimore Printer Publishes Mergenthaler Keepsake Book

As part of the general observance of Ottmar Mergenthaler's centennial birthday anniversary, a special keepsake booklet, *New Wings for Intelligence*, has been published by Schneidereith & Sons, 105-year-old Baltimore printing firm. The story traces the development of the Linotype by Mergenthaler, beginning with the unsuccessful attempts of other inventors and including an account of Mergenthaler's early years as a student and apprentice watchmaker in Germany and his later work in Washington and Baltimore.

In a forward to the story, Herman C. Mergenthaler, only surviving son of the inventor, notes that "Louis C. Schneidereith and Ottmar Mergenthaler, both of Baltimore, Maryland, had allied interests in type. A mutual goal in their respective areas of endeavor was the hope that by the proper use of such type mankind should be the beneficiary with high rewards in culture, knowledge of books and the facilities of the printed word that never dies."

Plan Canadian Convention

Members of the Canadian Graphic Arts Association are making plans for their 1954 convention, which will be held at the Banff Springs Hotel, Banff, Alta., Sept. 9-11. The Calgary association will be host.

**Count on Econo materials
and field engineers**

**FOR RUBBER PLATES
UNIFORMLY ACCURATE**



Turn out plates with an accuracy that simplifies make-ready before the plates ever reach the press. It's routine in plants that standardize on Econo Plastiply matrix materials and Econo plate compounds. You can count on Econo materials and methods, developed to the highest degree of dependability through nearly a quarter century of persistent research and experience. Ask to be put on an Econo field engineer's route list.

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MATERIALS and METHODS for BETTER PRINTING
FROM MOLDED RUBBER PLATES

132 Humboldt Street, Rochester 10, New York

HAMMERMILL BOND

1. Types better
2. Looks better
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Three reasons why more letters today are typed on
Hammermill Bond than on any other office paper

Chances are, the watermark you see above crosses
your desk every day. For more business is done on
Hammermill Bond than on any other bond paper.
Leaders in every field like its blue-white look, its crisp,
firm feel. They've found letters typed on Hammermill
Bond are neater, easier to read... erasures are scarcely
discernible. And they know that printing comes out
sharper and clearer on Hammermill Bond.
These are some of the reasons Hammermill Bond is
America's favorite for letterheads, printed business
forms. Aren't they good reasons for you to try it?

You can obtain business printing on Hammermill Bond
wherever you see the Guild shield on a printer's window.
Hammermill Paper Company, East Lake Rd., Erie 6, Pa.

Your customers
will see this ad
in Time Aug. 23
and in the Sept. 11
Saturday Evening Post

And they'll be glad to
see this watermark
on the jobs you
print for them

This statement
can be true of only one
watermarked bond!

This you know
better than anyone

Is your Guild
shield where
new customers
will see it?

JOHN TAYLOR CORPORATION
HAMMERMILL
BOND
FOR OVER 40 YEARS
AMERICA'S MOST USED BOND PAPER



*to
make
ready!*

INK CONDITIONERS *to Make Good Ink Better*

1

33 INK CONDITIONER for letterpress*

Makes your colors sparkle with new brilliance. Halftones stay sharp, clean, open, with greater detail. Increases ink affinity to paper. Prevents crystallization and picking.

2

0-33 INK CONDITIONER for litho*

Improves presswork, saves time in wash-up. Reduces spray volume, makes ink flow more uniform. Prevents greasing. The same fine qualities of "33".

3

GLAZCOTE scratch resistant for letterpress and litho*

Makes your regular inks scratch- and abrasion-resistant. Assures tough, glossy finish. Blends readily with all inks. Sure to please your most demanding customers.



TRIAL OFFER: Test on 8-lb. trial order in your own shop. Unconditional money back guarantee.

Central COMPOUNDING COMPANY

1719 North Damen Avenue • Chicago 47, Illinois

EXPORT: Guiterman Co., Inc., New York 4

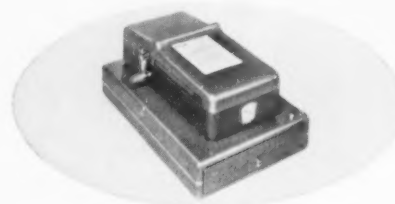
CANADA: Canadian Fine Color Co., Ltd., Toronto

HANO MAKES *headlines* IN 1954

Leading Stationers watch Hano for headline developments in Autographic Registers and forms, Continuous and Continuous Carbon forms, Snap-a-parts and Marginal Punched Continuous forms. So far in 1954, Hano has made headlines with . . .



Sensational Hano N.C.R. Business Forms with paper developed by National Cash Register Co. Write up to four copies, type up to seven copies . . . no carbon required!



Hano Refolder Registers, the new HUR models, sizes for every need . . . quick, clean, foolproof! Don't miss these and other new Hano items at the NSOEA Show, Chicago, Sept. 18-22.



*New Branch Plant at Mt. Olive, Illinois, to better serve our midwestern and southwestern dealers with quicker deliveries, lower freight costs. Some dealerships open in South, Southwest and Midwest for established stationers.



PHILIP

Hano Company
INC.

General and Sales Offices: HOLYOKE, MASSACHUSETTS

Branch Plant: MT. OLIVE, ILLINOIS

DO YOU KNOW THAT...

CHARLES EDSON, plant manager for Kable Printing Co., Mount Morris, Ill., since last year, has been named vice-president in charge of manufacturing.

ALFRED W. LYELL, a veteran of 34 years in pressroom and other graphic arts positions, has been named Tennessee representative for Ideal Roller & Mfg. Co.

FOSTER MFG. CO. has announced a move to new offices at 210 N. Broad St., Philadelphia 2, where the company has announced it will display the largest selection of composing room equipment in the area.

D. E. EDWARDS has been elected vice-president and controller of the Miller Printing Machinery Co., Pittsburgh. He will be responsible for the operation of Miller's European subsidiaries.



D. E. Edwards



B. W. McDowell

B. W. MCDOWELL, who will make his headquarters in Seattle, has been appointed by Michle Printing Press & Mfg. Co. as its sales representative in Oregon, Idaho, and Montana.

MARSHALL B. NUNLIST has been elected treasurer and vice-president in charge of finance for R. Hoe & Co.

ALFRED ALLEN WATTS CO., which operates plants in New York City, Newark, and Belleville, N.J., has a new warehouse in Clifton, N.J., and plans to build a plant there for producing carbon-interleaved business forms on high-speed rotary presses.

OTTO F. WEBER has retired after 50 years of service in the Guide-Kalkhoff-Burr pressroom, New York City.

F. L. WURZBURG heads a new product application engineering department set up by Interchemical Corp. to handle problems of chemistry and physics in the application of Interchemical inks and chemical coatings. Willis E. LeClair is Mr. Wurzburg's assistant.

GERARD E. NISTAL, formerly in advertising and public relations positions with Philco Corp. and Radiomarine Corp. of America, is now assistant manager of Mergenthaler Linotype's advertising and sales promotion department.

HENLEY PAPER CO. has been appointed distributor of the printing and converting papers of Oxford Paper Co. and Oxford Miami Paper Co. Henley will serve North and South Carolina and parts

of Virginia and West Virginia, as well as Tennessee.

PAUL J. SHILLING has been appointed a vice-president and continues as sales manager of Bergen Press, Inc., Englewood, N.J.

GLOBE TICKET CO. of Philadelphia has completed arrangements to take over the ticket printing department of Allen, Lane & Scott, Inc., as well as the ticket punch and gauge punch business of that company.

JOHN WILLIAMSON has been appointed to the sales-service staff of Bensing Bros. and Deeney, makers of BBD printing inks, to represent the company in the Pittsburgh area.

J. V. LANDAU has resigned as sales engineer and manager of the printing equipment division of Lake Erie Engineering Corp. to accept a position with the Imperial Type Metal Co.

JAMES D. RUSSO has been appointed sales representative on the E. P. Lawson selling staff covering the New York metropolitan area.

MORRIS S. GORMAN is the new sales and promotion manager of Spot Carbon Products, New York specialists in hot spot-carbonizing.

WILLIAM F. CROWELL has retired as secretary-treasurer and business manager of the *Brooklyn Eagle* to devote full time to the Brooklyn Eagle Press, commercial

WANTED
flat-as-a-pancake
GUMMED PAPER*

Billy the Kid was wanted by sheriffs throughout the West back in the late 1800's. Today, smart hombres all over the country want flat-as-a-pancake gummed papers because they print better, stick tight, seal out dust and moisture, and lay flatter 'n one of Billy's victims.

You'll want our new Idea Book... it's chock full of valuable suggestions on how you can increase your flat-as-a-pancake gummed paper sales.

ORDER YOUR COPY TODAY - IT'S FREE!

* Made by those gumming specialists...



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CHICAGO
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PHILADELPHIA
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SAN FRANCISCO
470 Market St.

Baldwin Ink Agitators

..cut costs 4 ways!

- ① Assures uniform ink distribution for better results with less spoilage.
- ② Keeps ink on the job—makes it go further, without waste.
- ③ Saves time and effort needed for manual ink fountain attention.
- ④ Separate motor drive keeps ink in mill condition, whether press is running or not.

Applicable to almost any offset or letterpress ink fountain.

Press records all over the country clearly prove that with Baldwin Agitators on the job, production and quality go up ... costs come down! Typical of the comments from hundreds of Baldwin users are:

"The Baldwin Agitators installed on our Cottrell five-color presses are our insurance for good color control...indispensable for red and yellow."

Herman Dreyer
Art Color Inc., N. Y.

"Paid for itself on the first run in money, time, tempers, and work well done, on our Miehle #41 2-color press."

John Flaherty,
Scott Printing Co.
Jersey City, N. J.

"Amplly proven its worth, particularly with carbon ink, on our Miehle 29 and horizontal."

Wm. J. Smith
Baker Mfg. Co.
New Bedford, Mass.



Specifically, the Baldwin traveling cone forces the ink against the fountain rollers to feed a uniform supply at all times—even with the smallest amount of ink. Engineered for simplicity and long life with minimum maintenance.

It will pay you to investigate fully all the cost reducing advantages of Baldwin Ink Agitators for your presses. Sold on 30 day free trial basis. Get complete information by sending press make, model and size to:

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Manufacturers of:

BALDWIN INK FOUNTAIN AGITATORS • BALDWIN VIBRATING ROLLERS • BALDWIN PRESS WASHERS • BALDWIN WATER STOPS • BALDWIN WATER FOUNTAIN LEVELS



SIMPLE TO KEEP CLEAN

One screw is opened in seconds to remove the individual traveling cone for quick wash.

printing firm. Mr. Crowell purchased the printing firm from the newspaper in 1941 and has been its president for 13 years.

DAYTON TYPOGRAPHIC SERVICE has moved to new plant and office quarters at Wilkinson and Court Sts., Dayton, O.

FRANK J. CUMBERLAND is the new Detroit branch manager for Sinclair & Valentine Co.

BRANDTJEN & KLUGE, INC., has moved its New York office from West Broadway to new and larger quarters at 86 Beekman St.

FLOYD E. BARMEIER, a 40-year veteran of the printing ink industry, died June 17 at his home in Riverdale, Ill. He was 63 years old. Until last year, Mr. Barmeier was midwestern production manager of Sun Chemical Corp.

DOUGLAS BOGART has been elected a vice-president of Lathrop Vandewater Paper Co. He will specialize in sales promotion for Lathrop Vandewater and its newly-acquired Washington division, the John Floyd Paper Co.

THOMAS A. PISARRA has been appointed regional manager for Heidelberg Eastern, Inc., in Illinois, Wisconsin, and upper Michigan. He previously was a Heidelberg salesman in the New York area.



T. A. Pisarra



J. S. Hayward

JAMES S. HAYWARD, formerly partner and business manager of the Cordele (Ga.) *Daily Dispatch* and once an instructor at the Technical Trade School, Pressmen's Home, Tenn., has been named Florida sales representative for the Ideal Roller & Mfg. Co.

HEIDELBERG SOUTHERN SALES CO. has moved its Atlanta, Ga., branch office to enlarged quarters at 1847 Cheshire Bridge Road, N.E.

EUGENE H. KLINGELFUSS, formerly president of the Klingrose Machine Corp., Brooklyn, has established a new company, Eastern Foil Corp., to serve the foil laminating field. The company expected to occupy a new plant at Pompton Plains, N. J., about July 1.

LESLIE K. STRASZEWICZ has been named production manager of Cullum & Ghertner Co., printers and lithographers with plants in Nashville and Atlanta.

RAY ARMSTRONG has been appointed plant superintendent of the Press of H. N. Cornay, New Orleans. WILLIAM SANDERS is now night superintendent, the post formerly held by Mr. Armstrong.

ERICH BRINKMANN, formerly with Intaglio Service Corp., New York, has been appointed vice-president in charge of production for the Intra-Roto Engraving Corp., Richmond, Va.

LEO CARMAIN, production manager of Herbeck & Held Printing Co., Pittsburgh,

is checking new printing methods and machinery during a five-country European tour.

WALTER J. ASH of Consolidated Lithographing Corp., Mineola, N. Y., has been named executive committee chairman of Point-of Purchase Advertising Institute.

WADE HARMON of National Publishing Co. has been named president of the Washington (D.C.) Printing Guild.

GEORGE G. FETTER, JR., announced his retirement as president of Fetter Printing Co., Louisville, Ky., at the company's annual meeting in June, and he was elected chairman of the board. To succeed him as president, the directors chose HAROLD W. BRAUN, the company's exec-

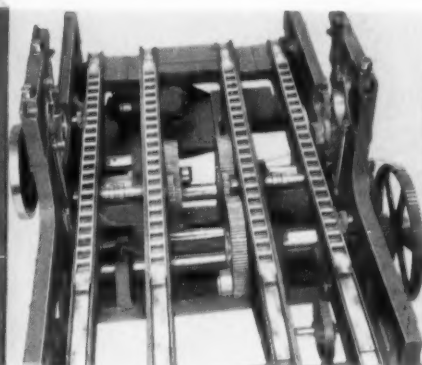
utive vice-president for the past two years.

EDWARD FECKTER, formerly superintendent of Ross Gould Co., St. Louis, has been appointed production manager of the Calvert Lithographing Co., Detroit.

DONALD REICH became secretary of Mergenthaler Linotype Co. on Aug. 1, succeeding John E. Walsh, Jr., who resigned to resume law practice in Philadelphia. WILLIAM H. KISTLER, formerly administrative assistant to the president, is now filling Mr. Reich's previous post, manager of planning.

GEORGE A. POOLE, JR., president of Poole Bros., Inc., Chicago printers, has been elected a member of the board of trustees of the University of Chicago.

Harmonic Motion



Like a good infielder charging, catching the ball and pegging to base in one smooth overhand arc, the driving gears of the Miller bed motion engage the hangar, slowing, stopping and reversing the bed in one smooth harmonic motion. The shorter travel of the bed and the jarless stop give Miller presses smoother operation and higher speeds.

Write for this Bulletin

MILLER PRINTING MACHINERY CO.
1115 Reedsdale Street Pittsburgh 33, Pa.

Six	_____
Keys	_____
to	_____
Fetter	_____
Lithopress	_____
Production	_____

*in selecting
an offset paper
check its—*

performance figures

*Record
of the use of
St. Regis 60 lb. Rocket Offset*

The Job.....32 pages, 8½" x 11", in 4-color process,
close register, printed 1 side only

Quantity.....35,000

Forms.....TWO 2-color forms run through Harris
2-color 41" x 54" Offset press

Size of Sheet.....35" x 45"

Results Obtained

	Industry Standards	Rocket Performance
Makeready time	4.45 hours	6.00 hours
Running time (impressions per hour)	2,868 per hr.	2,800 per hour

FOR AN UNUSUAL
DEMONSTRATION OF
"FINE PAPER FOR
FINE PRINTING"
SEND FOR A COPY
OF THE ROCKET
PAPER DEMONSTRATOR
IN FULL COLOR,
OR ASK YOUR
PRINTER

*Workability
Advantages*

*Rocket Offset is a low cost sheet that can be depended upon
to produce attractive finished jobs with low pressroom
and bindery production costs. It is an inert sheet.
This inertness, due to the types of pulp
used in the furnish, assures dimensional stability
which is so important in offset lithography.*

St. Regis Printing Papers are manufactured by
St. Regis Paper Company, one of America's largest
paper manufacturers, with resources ranging from
raw materials in its own forest preserves to modern mills
and plants and its own nation-wide distribution.



St. Regis Sales Corporation
Sales Subsidiary of the St. Regis Paper Company
230 Park Avenue, New York 17, N. Y.

St. Regis printing papers are backed by performance records

The Pickering Press Of John Anderson

(Concluded from page 52)

memorable excerpt from this brief essay: "Starting from scratch, late in life; self-taught, creating his own techniques; haunted by the spectre of want; he went his own sweet way and without fuss built a record of achievement in the graphic arts that will outlive the granite dedicated to the conquering heroes. Books persist, ideas cannot be burned, and as long as civilized thought continues much of it will be read in the characters that Goudy drew and cut and which other men throughout the world, unheeding, have set and printed."

For the Paul Bennett testimonial dinner tendered him on December 3, 1953, in New York, Anderson designed and printed the keepsake of the Amersands of Philadelphia. This was one of the jewels in the collection. Its title, set in Van Krimpen's Open Capitals, had a sculptural vigor, and the text was set in Greek caps, which gave a classic effect. The very appearance of the composition gave one an intuitive discernment into the Hellenistic alphabet.

On the occasion of a visit of the Amersands of Philadelphia to Pickering Press in November, 1953, Anderson gave to each member a broadside presenting the first setting and printing of Monotype Goudy Thirty. The historic text incorporated Goudy's own comments on the type: "When Mr. Best of the Monotype Company suggested that the Company might bring out a type after I had passed on, to be called 'Goudy Thirty,' this design, which I had been working on at odd times, struck me as particularly adapted for the purpose. As I worked on it I had determined to make it, as far as I was able, my last word in type design, a type in which I would give my imagination full rein, and a type by which as a designer of types I would be willing to stand or fall, even though not here in the flesh to defend its possible vagaries and idiosyncrasies. The type pleases me; it will please some readers; it may be execrated by others; I wish that I might know how it will be received, and maybe I shall!"

One of Anderson's jobs for Lanston printed at Pickering Press is the keepsake issued in honor of Beatrice Warde on her recent visit to this country. Anderson made this a multiple salute, a brilliant typographic gesture of welcome composed of inserts designed by Mrs. Warde's many friends. Dwiggin, Rogers, Beilenson, Blumenthal, Ellis, Rushmore, and many others selected quotations from Bea Warde's eloquent writings on the graphic arts which they designed in their manner. Each insert was printed on a different paper in a type that was a favorite of the designer. Anderson took the contributions and blended them into an impressive ensemble.

Master Anderson has a droll sense of humor, which is now and then evidenced by bracketed asides in his printings. For a credit line on a piece done gratis, or for a fee, he will tack on: "Printed by Pickering, of course." On his informal billhead there is a line that reads: "Checks may be written (and how comforting when they are!) to the order of John Anderson."

In March, 1769, Abel Buell, a silversmith from Killingworth, Conn., cast the first font of type in Colonial America. A grant from the Connecticut Assembly enabled Buell to establish what is considered to be the first American type foundry.

A Good Money-Saving Idea

If your customers are not already taking advantage of it, you can point out this money-saving idea to them. The idea is not new and it has been used for years but right now is a good time to push this type of business. Many advertisers are looking for ways to cut costs of production on mailings of postal cards. Many are still using the 2¢ government stock postal cards. You can save them money on stock and give them a choice of sizes, colors, finishes and weights, instead of the ordinary manila postal card. You can save them money by running in larger sheets or work-and-turn on larger runs.

To publicize a new telephone number

THERE'S NOTHING LIKE A SALES BLOTTER

Keeping its telephone number before customers and prospects is a **MUST** for every business.

When a telephone number is changed, it's doubly important to get it on every customer's desk — and keep it there!

For this purpose, there's nothing like a sales blotter — one form of printed advertising that people just don't throw away.

So, as a service to our printer friends, we have designed four new-phone-number blotters and put them up in a pocket portfolio. Our service includes furnishing (at actual cost) electros of the illustrations for letterpress printing, glossy prints for offset reproduction.

*We'll be pleased to send you a copy.
Please use the reply card in this issue.*



THE WRENN PAPER COMPANY

Makers of Fine Blotting Papers

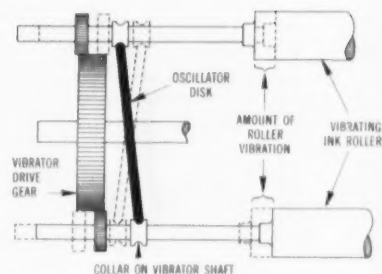
MIDDLETOWN, OHIO



Harris vibrates the ink rollers with a simple metal disk—and everybody profits

One of the big reasons why the Harris inker lays a smooth, uniform film of color on the plate like no other inker can, is the regular, oscillating motion of the vibrator rollers. To give these rollers a positive action back and forth across the inker—in correct rhythm—Harris engineers developed a special oscillator disk. It is surprisingly simple, yet is so basic an improvement that it was awarded U. S. Patent No. 2,520,688.

The sketch shows the principle. Since the disk is inclined on its shaft, it describes an oscillating path as it rotates. This oscillating action is then transferred directly to the vibrator rollers.



Pressman's profit: better inking—easier

Driven from the main press gears, the vibrators oscillate once for every two revolutions of the printing cylinders. This produces an optimum vibration speed for proper distribution and even build-up of ink. Each vibrator changes direction at a different time in the cycle—an absolute must for good distribution. The operator can easily adjust the vibration stroke from zero to maximum for different kinds of ink and different kinds of jobs. With the Harris vibrating system, the pressman can get better ink lay with less fussing and fuming.

Foreman's profit: steadier production

There are five vibrators (plus an auto-vibrator) in the patented Harris inker. Vibrating them could have required a very intricate mechanism. But the Harris oscillator disk solves a problem of involved mechanical motion with sheer simplicity and soundness of design. It has very few parts, requires very little maintenance. It is one of the many shop-tested features that keep a Harris running with less down time.

Plant owner's profit: more sheets to sell—at a better price

The Harris vibrating system helps lay a more even film of ink across the full width of the plate. It minimizes "starving" of certain parts of the plate. These things add up to more good sheets in the delivery pile—premium-quality sheets that command a buyer's respect—that command top dollar on the market.

The design and manufacture of soundly engineered graphic arts equipment is the business of Harris-Seybold. Products include Harris offset presses, Seybold power paper cutters, Cottrell letterpresses and gravure presses, Harris litho-chemicals, Macey collators, and other fine graphic arts equipment. Consult Harris-Seybold Company in all principal cities, or at 4510 East 71st Street, Cleveland 5, Ohio.

HARRIS-SEYBOLD

fine graphic arts equipment . . . for everybody's profit

Stickin' Around with KLEEN-STIK

LIFE Can Be Beautiful!

To your P.O.P. customers, there's nothing so beautiful as displays that make their products come to LIFE! And it's easy to turn the trick with self-stickin' KLEEN-STIK. This miracle moistureless adhesive, cleverly combined with folds and die-cuts, helps you produce many super-life-like displays that "POP" right out—like these:



Chili's a "Hot" Item . . .

Especially the way H. J. HEINZ CO. displays theirs! Famous for variety, Heinz wanted a shelf-edge display with plenty of "spice"—so O. C. ROESEMETER of their Sales Promotion Dept. and A. J. ADAMS in Advertising "cooked up" this lifelike dish. Beautiful production job by WM. G. JOHNSTON, expert Pittsburgh color printer—double scored to "pop out" the die-cut illustration for even greater appeal. And of course, KLEEN-STIK supplies the sticking power, with its simple peel-an'-press application that sticks and sticks and sticks!



How to "Wax" Eloquent

Do it with PRIDE! That's the sales message S. C. JOHNSON & SON, INC., gets across by strategic use of this novel "strong-arm" technique. The die-cut arm and hand holding a bottle of Pride projects from the store shelf with startling realism, held firmly in place by strips of super-stickin' KLEEN-STIK—and it's highly visible from both sides! JOHN RASMUSSEN of Johnson's handled this neat job through WESTERN PRINTING & LITHO of Racine, with precision die-cutting by WELLS-BADGER CORP.

Put more LIFE in your customers' P.O.P displays with wonderful, versatile KLEEN-STIK. Everything from 3-dimensional die-cuts to simple—but effective—window streamers, back-bar signs, and plenty more! For full details and ideas galore, write for your big free "Idea Kit" right away!

KLEEN-STIK PRODUCTS, INC.

225 North Michigan Avenue • Chicago 1, Ill.
Pioneers in Pressure Sensitive to the Trade

How to Plan Makeup and Lockup

(Concluded from page 55)

head, $\frac{3}{8}$ -inch at the tail and $\frac{3}{8}$ -inch at the side, this would work out to an untrimmed size of $8\frac{7}{8}$ "x $11\frac{9}{16}$ ". Converting this to the nearest even pica measurement, we get 51x70 picas. However, because this pica measurement varies from the inch measurement, both measurements should be converted to decimal inches for purposes of comparison.*

51 picas = 8.466"	70 picas = 11.620"
$8\frac{7}{8}$ " = 8.437	$11\frac{9}{16}$ " = 11.562
difference = .029	difference = .058

It can be seen by this that the even pica measurement is larger than the inch measurement allowed. However, to reduce the makeup to $50\frac{1}{2}$ x $69\frac{1}{2}$ picas would skimp the trim too close. The obvious thing to do is to use the 51x70 pica measurement as the base untrimmed size.

51 picas = 8.466"	70 picas = 11.620"
$8\frac{1}{4}$ " = 8.250	$11\frac{1}{4}$ " = 11.250
difference = .216	difference = .370
	Less Head Trim = .185
	Tail Trim = .185

.216" (approximately $\frac{3}{16}$ ") for side trim is OK.
.185" (approximately $\frac{3}{16}$ ") for head trim is OK.
.185" (approximately $\frac{3}{16}$ ") for tail trim is OK.

Thus we can make a tentative decision that 51x70 picas will be the makeup size. This is also the base untrimmed size, and multiplying it out in decimal inches we arrive at a base requirement of 23.240x33.864 inches, just under $23\frac{1}{2}$ x $33\frac{7}{8}$ inches, for the eight-page press sheet.

We must now give thought to all the other things which may affect the specifications. First, by checking press standards, we determine that the smallest chase in which this job will fit is the chase that is standard for a 27x41 press.

The gripper bite requirement is $\frac{1}{4}$ -inch (.250). This, added to the 23.240, makes 23.490 inches.

The crossbar requires $\frac{1}{2}$ -inch (.500). This, added to 33.864, makes 34.364".

Comber margins are not required in this instance.

In considering drag on the tail of the sheet, the weight of the paper does not require extra stock in this instance. The determination will depend largely on the quality of printing desired. However, other allowances may affect this, so we can set this aside until the binding considerations are completed.

Under bindery requirements, we must consider what effect uneven folding or laps will have on the operations. Sheets developed by the method outlined here will have to be folded to the base untrimmed size established. This means that extra stock allowances will cause laps or uneven folding. In this case the extra allowed for gripper bite will lap at the tail, and

the extra allowed for the crossbar will lap at the side, the folded edge lapping out. The tail lap would cause no trouble. The side lap might be an advantage when hand-feeding stitchers, or it might be a necessity on some automatic machines. Whether laps are required or undesirable must be determined according to the binding method and specific equipment used. Let's assume the laps will cause no trouble.

This method of approach is used when the problem of using the smallest possible sheet size is a factor and when special paper sizes are to be ordered from the mill. Obviously in this case we can't very well do any more skimping to save paper, since we have already established minimum trims. One thing might be changed—the allowance for the crossbar—by deciding to undercut plates at this place in the form. This would save $\frac{1}{2}$ -inch of stock, but undercutting mounted plates to overhang the cross bar is an expensive and hazardous operation at best.

One other problem should be considered before proceeding with the makeup standard. Suppose we wanted to put this job on a 37-inch press instead of a 41-inch press. The critical point in this case is that we would find that the form will not go into a precision chase for this size press. A decision must then be made as to the practicality of making a bed-lockup. One thing is very definite and that is, with precision makeup it is more practical to make bed-locks than to use skeleton chases.

It is more economical to use a larger press than to use bed-locks when the runs are short. On long runs it can be quite practical. However, when bed-locks are used, consideration for an allowance must be made for the time standards. Don't bed-lock a job that has been estimated on the basis of chase-lockup without proper authority or understanding as to the extra cost. Changing from chase-lockup to bed-lockup would eliminate the need of $\frac{1}{2}$ -inch extra stock for the crossbar, and this too may be a factor in your planning.

However, we decide that the job will run on the 41-inch press, and we arrive at the final required sheet size 23.490x34.364 inches (approximately $23\frac{1}{2}$ x $34\frac{3}{8}$ inches), and to meet mill requirements we make it $23\frac{1}{2}$ x $34\frac{1}{2}$ inches.

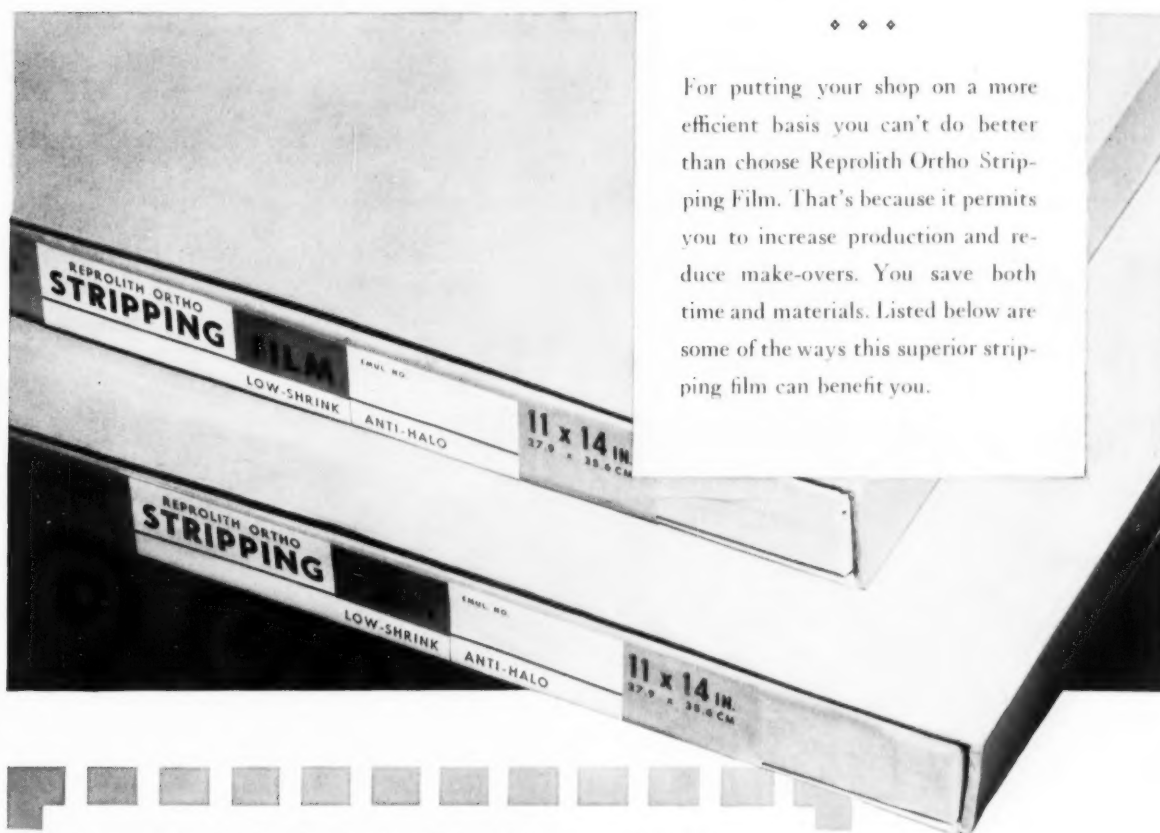
Proceed now with the makeup standard based on original size of 51x70 picas.

The lockup standard should always be roughed out by the planner for his own use even if it isn't required in the shop. This is advisable in running out measurements for various checks.

A complete lockup standard will permit even a novice to lock a form accurately and quickly. It will be seen that all detail is clearly indicated and that by following the specifications the result will always be an accurately positioned form.

*Based on 1 pica = .166 inch. For information on where to obtain conversion charts, write The Inland Printer.

Production goes up, costs down with Anso Reprolith Ortho Stripping Film



♦ ♦ ♦
For putting your shop on a more efficient basis you can't do better than choose Reprolith Ortho Stripping Film. That's because it permits you to increase production and reduce make-overs. You save both time and materials. Listed below are some of the ways this superior stripping film can benefit you.

Reproolith Ortho Stripping Film offers:

EASIER STRIPPING and restripping. The adhesive layer between membrane and low-shrink safety base dissolves cleanly and quickly after brief soaking.

HIGHER RESISTANCE TO PHYSICAL DAMAGE because it's designed to be tough.

SMOOTHER CUTTING for new freedom from wasteful burring and tearing.

AND SUPERIOR RESULTS BESIDES

EXCELLENT SIZE-HOLDING PROPERTIES • HIGH CONTRAST AND RESOLVING POWER • SHORT DEVELOPING TIME • GOOD SPEED • FULL ORTHOCHROMATIC SENSITIVITY

For maximum density and contrast, be sure to develop in Anso Reprodol, laboratory-packaged for your protection.

You Get:

SAVINGS IN TIME

FEWER MAKE-OVERS

SAVINGS IN MATERIAL

Anso

Binghamton, New York

A Division of General Aniline & Film Corporation.

"From Research to Reality."

IN THE GRAPHIC FIELD IT'S ANSCO

NEW LITERATURE

Those interested in literature described are asked to write direct to the company listed in the item

Long-Run Plate Coating

The Army Map Service has released a 22-page booklet, AMS Bulletin No. 32, describing the characteristics, use, and results obtained with a new photosensitive coating, Metalife, for offset plates. Copies

of the bulletin are available from Sun Supply Co., 1010 44th Ave., Long Island City, N.Y. Detailed procedures are given for preparing both grained and grainless plates, and the booklet also describes the ability of Metalife coating to produce plates for exceptionally long runs.

Relation of Artwork to Printing

"A Picture Is More Than An Image," is the most recently released title in the "Library of Print Shop Helps" issued by Henry Lindenmeyr & Sons, 480 Canal St., New York 13. A discussion of the relationship between the techniques of the artist and the printer who reproduces his work, the book sets out to describe the ef-

fects of all factors concerned in the finest possible reproduction of artwork and photographs. Relationships are outlined between each art technique and its reproduction by either letterpress or offset lithography. Descriptions are given of the paper surfaces recommended as most desirable for each kind of art.

Safe Truck Operation

Suggestions for safe operation of industrial trucks are detailed in literature available from the Elwell-Parker Electric Co., 4205 St. Clair Ave., Cleveland 3. Photographs illustrate such unsafe practices as carrying off-center loads, carrying loads that are piled too high, using trucks for elevators, and many others. In all, 31 rules for safe operation of trucks are pictured and discussed. Operator training suggestions are included, and the literature is designed for use by company administrative personnel and truck operators.

Increasing Waste Paper Value

Helpful tips for increasing the recoverable value of waste paper are given in a booklet, "Prohibited Materials and Outthrows in Paper Stock," published by the Waste Paper Utilization Council, 122 E. 42nd St., New York 17. Pointing out that many of the prohibited materials must be eliminated at the source because no other practical method exists, the booklet goes on to outline the most common contaminating materials, their sources, and the reasons they cause trouble in reclaiming processes. Listings include 29 classifications of troublesome materials, as well as standard marking systems approved for use by manufacturers using these materials in their products.

Die-Cut Novelties

An illustrated bulletin prepared by Freedman Cut-Outs, 34 Hubert St., New York 13, offers advice in the preparation of die-cut novelties for direct mail and point-of-purchase displays. Numerous examples of attention-winning "pop-up" mailing and merchandising pieces are illustrated. Also available on request are samples of paper glasses in various styles, for viewing three-dimensional reproductions, and a plastic "Eclisop-Glass" for viewing solar eclipses.

New Safety Council Manuals

Three new publications of the National Safety Council, 425 N. Michigan Ave., Chicago 11, are of potential value to both large and small printing plant operators. A 16-page cartoon booklet, "What's In It for Me?" stresses the theme that no one is immune to accidents if he is not careful, and drives home the fact that "it is not where you work but how you work" that makes for safety.

"Safety Devices and Ideas" describes more than 90 safety devices that have been tried and found effective in plant use. Although designed by chemical plant personnel for their own use, the devices have applications in other industries as well.

A recent addition to the Council's safety-graph series is "Two-Wheel Hand Trucks," consisting of 12 spiral-bound, 18- x 24-inch pages that can be set up to

ONLY THE NEW C. B. NELSON COST-CUTTER SAWS *Point the way to* GREATER EFFICIENCY



NEW
MODEL "C"

ADVANCED DESIGN FOR SPEED, PRECISION, ECONOMY!

The Cost-Cutter provides never-before safety! Improved saw guards and waste chutes protect the operator from flying chips!

Available in Bench or Cabinet models, strip cabinet or self-contained waste truck.

SMOOTH OPERATION

Full-sliding Ball-bearing Table with exclusive Adjustable Brake.

GREATER CAPACITY

Larger table for plates up to 24" — Super powered, large motor.

PERFECT SQUARE-CUT

Exclusive Adjustable Saw Head eliminates taper. Life-time lubricated spindle.

MICRO-ELEVATING TABLE

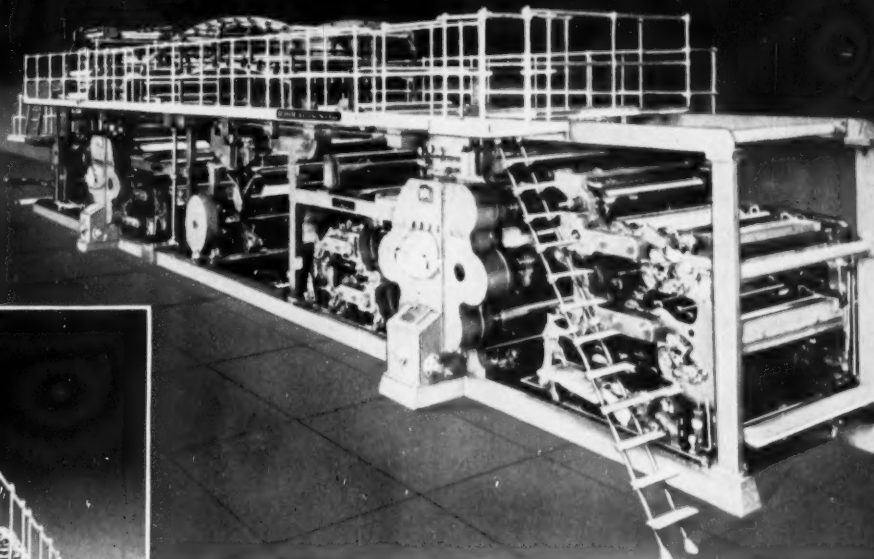
Self-cleaning, ball bearing. Point graduated dial indicator for exacting accuracy.

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WRITE . . . FOR FULL DETAILS

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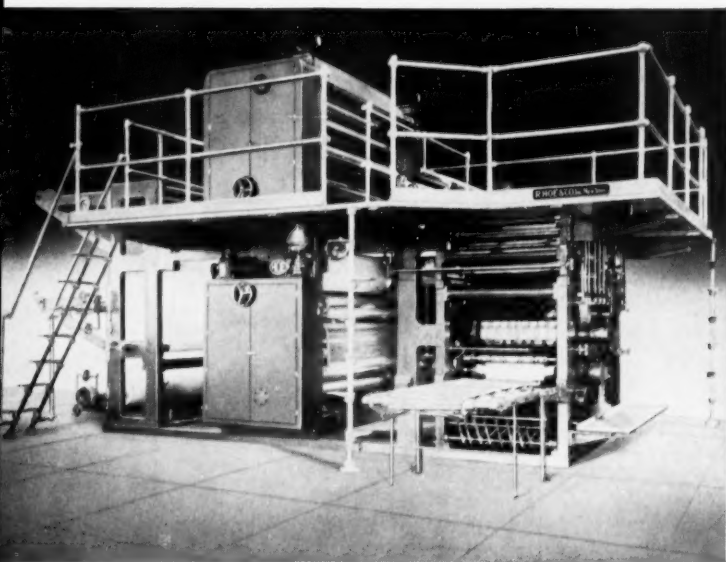
THE HOE MAGAZINE PRESS meets today's most exacting quality and production standards for printing America's leading magazines. Embodying many distinctive Hoe features, the Magazine Press is designed and built to insure the lowest possible production costs, with a minimum of down time and maintenance expense.



For top-quality production
LETTERPRESS
GRAVURE
OFFSET

there is an outstanding

HOE PRESS

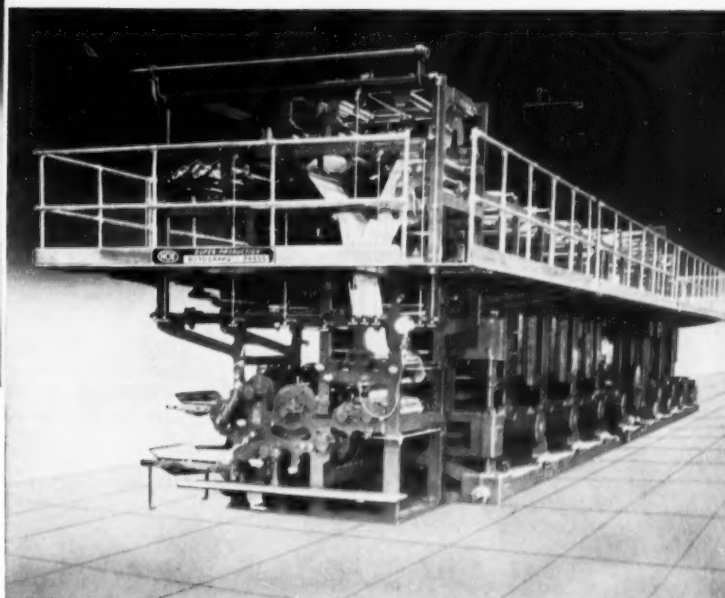


THE HOE WEB-FEED OFFSET PRESS (illustrated) is designed expressly for printing telephone directories and other long-run books most economically. It will handle either collect or non-collect products at speeds up to a thousand feet a minute, printing simultaneously on both sides of the web. Additional units can readily be installed whenever required.

R. HOE & CO., INC.

910 East 138th Street New York 54, N. Y.

BRANCHES: BOSTON • CHICAGO • SAN FRANCISCO
 BIRMINGHAM • PORTLAND, ORE.



THE HOE ROTOGRAVURE PRESS is built for high speed press runs in the millions — with fine quality production — of mail-order catalogues, and newspaper comics, supplements and magazine sections. It meets such exacting requirements whether printing in monotone or multi-color.



STRIKING COVER DESIGN DRAMATIZES WESTINGHOUSE ANNUAL REPORT

The design, in beautiful full color lithography, depicts the contribution of Westinghouse to the beginnings of the age of industrial atomic power. It portrays dramatically the artist's conception of tomorrow's atomic power plant and the atomic submarine of today.

We are proud that Buckeye Cover was selected for this superb production. If you are planning an annual report, catalogue, brochure, or other fine printed piece, remember that the selection of the cover not only as to design but as to the quality and texture of the paper itself is of primary importance.



There's a world of inspiration for the creative man in the wide range of colors and finishes in the Buckeye Cover line. Complete sample book will be sent on request to any cover paper user.



THE BECKETT PAPER COMPANY
MAKERS OF GOOD PAPER IN HAMILTON, OHIO, SINCE 1848

form an easel for group demonstrations. Clear, accurate drawings show proper maintenance and use of hand trucks.

Business Form Presses

Available from American Type Founders, 230 E. Sanford Blvd., Mount Vernon, N.Y., is a new folder entitled, "ATF-Webendorfer High-Speed Web-Fed Business Form Presses Can Spell Profits for You." The folder illustrates, describes, and gives specifications for standard and special presses built by ATF.

Fork Truck Specifications

A new Safety Silhouette electric fork truck is described in detail and its features are illustrated in a four-page, two-color booklet — Bulletin 5001 — just published by the materials handling division of the Yale & Towne Mfg. Co., Philadelphia, Pa. A table of dimensions and complete specifications are included for the truck, which was designed especially for operation in close quarters.

Infrared Heater Bulletin

A four-page illustrated bulletin released by N. J. Thermex Co., 535 Bergen St., Harrison, N. J., describes a new radiant heater, Infralite, that produces heat at more than 100 watts per square inch of lamp surface. The bulletin also suggests various drying and heating applications for the device and includes specifications for the range of standard sizes.

Inexpensive Head Composition

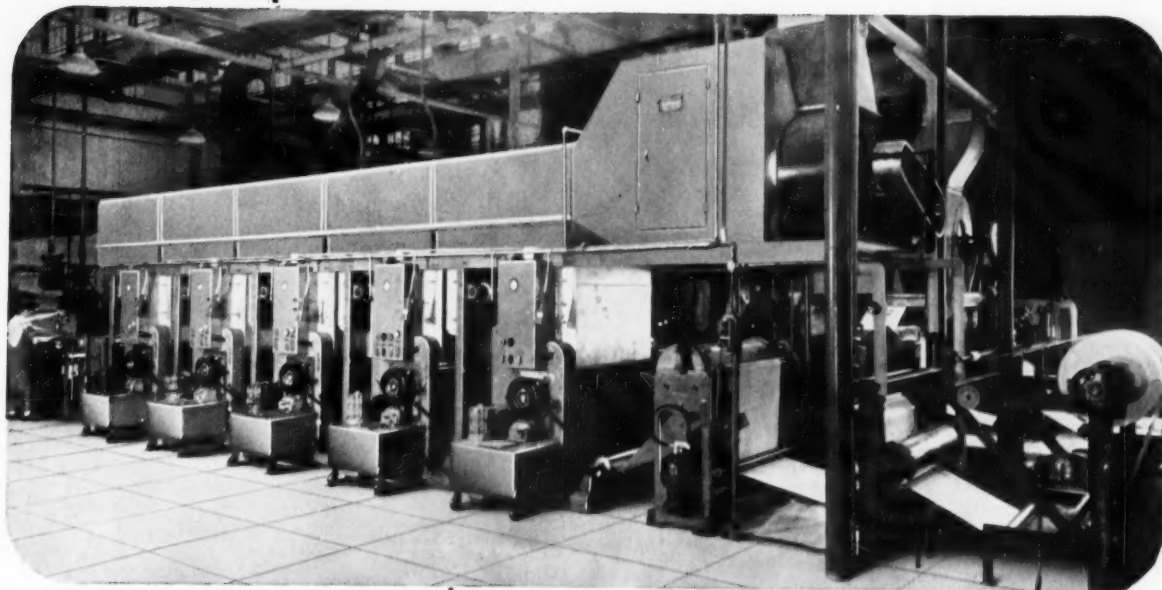
A booklet showing 33 lettering styles available on transparent sheets for headline paste-ups has been prepared by Transstik, 305 E. 45th St., New York 17. The alphabets, with caps and lower case on separate sheets, are designed to provide an inexpensive substitute for hand lettering in all types of display composition for camera reproduction.

Answers to It's a Quiz

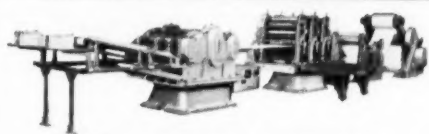
Here are the answers to the quiz on page 80. What is your score?

1. Linofilm.
2. Lighter construction to hold 1.6-pound plates in place of 46-pound stereotypes.
3. Waiting for slack times to print.
4. False. First came Constance Missal by Gutenberg; three are known to exist.
5. Reclaim leftover ink and standardize stock.
6. Oil causes slippage if register racks are worn.
7. False; plates available in only a few cities.
8. True.
9. 100.
10. Engraved by hand; rotogravure suggested for speed and color.

CARTONS WRAPPERS LABELS



require the **HEAVY DUTY**
Staude "1000" ROTOGRAVURE



STAUDE ROTARY LETTERPRESS

Best known for making paper milk bottles at a production rate of over a quarter million a day. Printing cylinder circumference; maximum 32"; minimum 16"; 26" actual printing width.

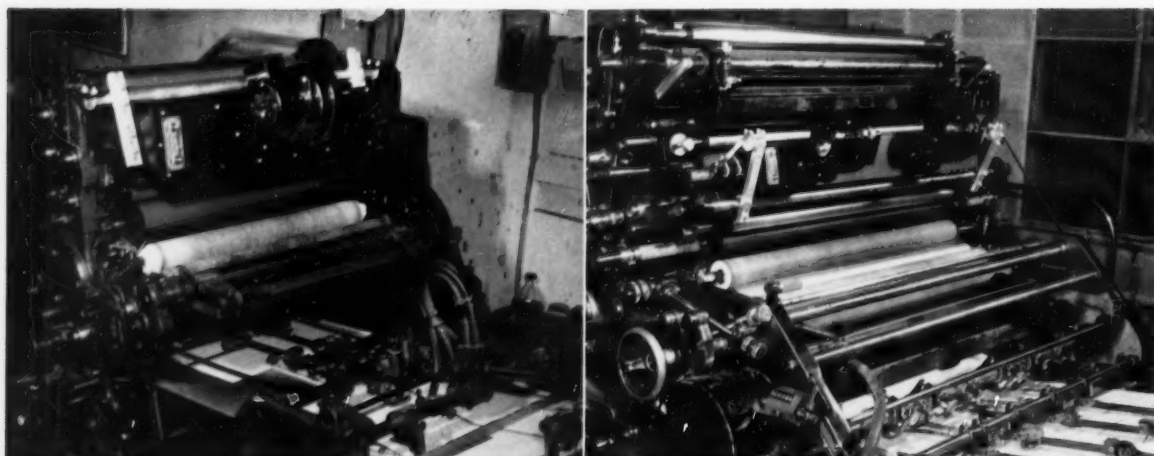
STAUDE BUTT SPLICER

makes a perfect splice without stopping the press.

Consider such features as integral assembly for fast changeover . . . 1,000 ft. per minute . . . 360° running register . . . exclusive doctor blade mounting for easy accessibility. Printing width 26" to 42"; circumference 23" minimum; 46" maximum. A letter or phone call will bring complete information on this versatile inline equipment.

E. G. **Staude** MFG. COMPANY, INC.

2675 University Avenue
St. Paul 14, Minn. • NEstor 7151



Aqua-Trol unit on ATF Chief 20 press (left) provides automatic balance between inking and dampening systems. At right, Aqua-Trol on ATF Mann L-136 press

ATF Aqua-Trol Device Automatically Controls Inking, Dampening

American Type Founders, Inc. has acquired world-wide exclusive sales rights for Aqua-Trol, a device developed by the Interstate Printing Co. of Houston, Tex., for providing automatic balance between inking and dampening systems on offset presses. ATF describes the unit as a practical answer to what many offset pressmen rate as their biggest problem—control of water dampening or excess moisture in the ink. Other advantages claimed include

easier presswork and longer plate life; better blacks and colors; reduced ink consumption and less paper waste; no image blinding or scumming caused by too much or too little water.

Aqua-Trol demonstrations staged at ATF's Elizabeth, N.J. plant on July 12 showed how the unit, mounted over the press inking system, removes excess moisture by air turbines, heaters and air baffles that control evaporation. For prov-

ing that the device removes large amounts of excess water, a Chief 22 press was run, with the unit idle, until good printing quality was obtained. Then a water-filled sponge was used to flood the dampening rollers until printing quality was lost. Next normal step would be to stop and wash up the press, or run several hundred sheets until good printing quality was restored. Instead, that result was achieved by turning on the Aqua-Trol and letting the press idle for one and a half minutes.

Another test showed Aqua-Trol's ability to remove small amounts of excess moisture. The press was run continuously with excess moisture and without affecting printing quality. Then came a test showing that when frequent press speed changes or stops are made the device assures high quality reproduction by keeping the ink clear of excess moisture.

ATF representatives pointed out that excess moisture picked up on the plate gets into the inking system, emulsifies the ink and water, and creates an acid-carrying solution which causes plate image blinding, and by diluting the ink weakens reproduction quality. It was said that by giving pressmen control of this ink-moisture relationship Aqua-Trol in some cases has increased normal plate life two to three times. Better moisture-ink balance makes blacks and other colors print stronger, which often means ink savings.

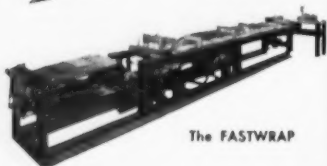
Trade press editors viewing the tests were also told that Aqua-Trol practically eliminates wastage of below-quality sheets and makes faster production possible, and that wetting agents in fountain solutions can be used to full advantage because reduction of moisture in the ink offsets the problem of increased ink emulsification.

Aqua-Trol can be used on any make offset press from a 10-inch duplicator to a large web-fed machine. The only possible exception, according to ATF, is the new Miehle Rotaprint 17, which mixes water and ink in the fountain.

Interstate Printing's president, Robert Tucker, working with his plant associates, Warren Childers and S. E. Nevampa, began developing Aqua-Trol four years ago.

Get COMPLIMENTS instead of KICKS on your MAGAZINES!

Shabbily wrapped, slovenly labeled magazines don't win subscription renewals. That's why so many publishers are turning to MAGNACRAFT to solve this vital problem. Wrapped the MAGNACRAFT way, your magazine gets there in good shape . . . neat, attractive, inviting . . . and with its label exactly placed where it ought to be. These two jobs are done speedily, accurately . . . with a precision that ends the mailing-deadline headache. Any employee handles the operation. What's more, YOU can afford this equipment, whether your circulation is small or large. You'll save time, save dollars, please subscribers. See for yourself. Get the facts. Compare the work. Write us today for literature.



The FASTWRAP

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FREE LITERATURE
Write for either the wrapping machine or the labeling machine folder, or both.



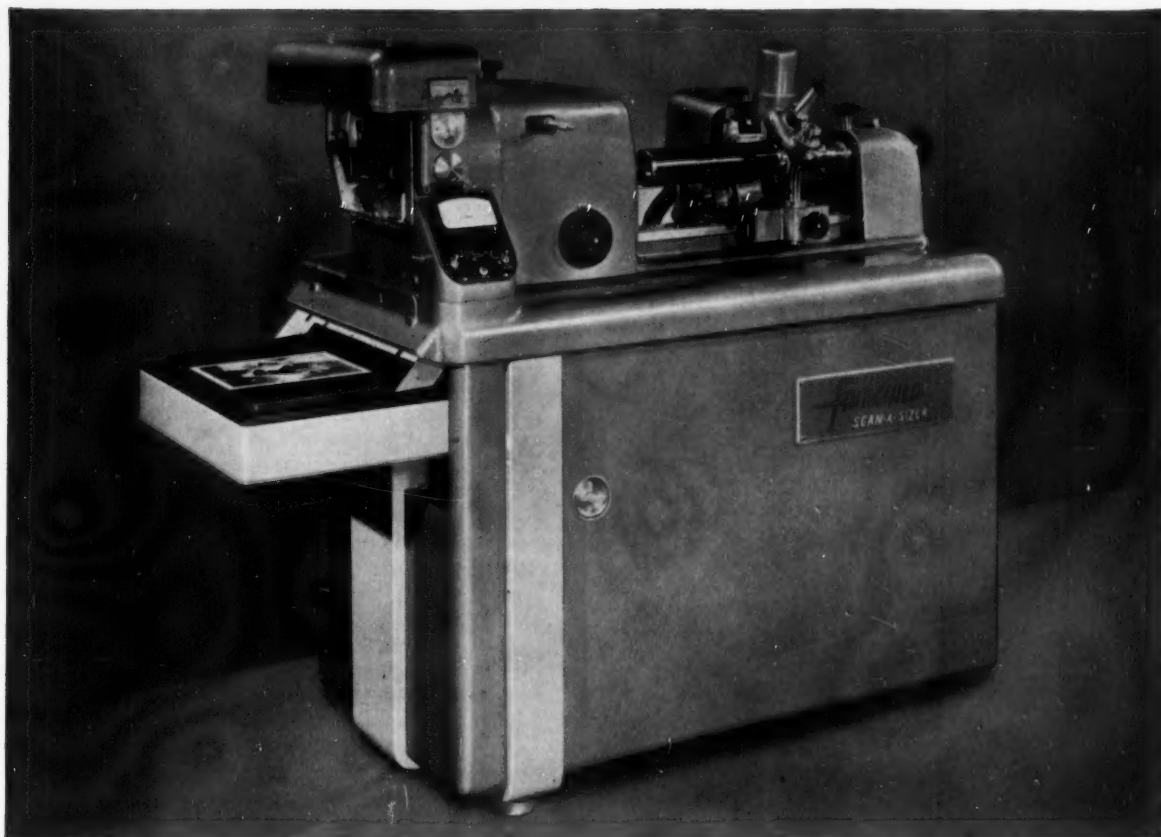
Magazines can be labeled as fast as the operator can stack them into the hopper. Labeling heads for the addressed labels in roll strips or pack form for either the standard or the electronic strip can be furnished.

Magnacraft MFG. CO.

3138 W. Chicago Ave., Dept. C, Chicago 22, Ill.

HIGH SPEED PERIODICAL WRAPPING AND MAILING MACHINES

NEW ELECTRONIC ENGRAVER FOR PRINTERS ANNOUNCED BY FAIRCHILD



SIMPLE ADJUSTMENTS WILL PERMIT ENLARGING AND REDUCING AND SELECTION OF 85-LINE OR 120-LINE SCREENS

A new electronic engraver called the "Scan-a-sizer" is being developed by the Fairchild Camera and Instrument Corporation for use in commercial printing. This electronic engraving machine will produce high-quality plastic halftones directly from photographs or artwork, at a fraction of the cost of metal engravings. Its operation will require no special skills.

The Scan-a-sizer will automatically enlarge and reduce as much as 4½ times the size of the original art. The flat bed scanning table will accommodate art up to 18" by 22½" in size. The machine will produce a fin-

ished engraving of any size up to 11 inches by 14 inches.

A gearing mechanism will permit preparation of 85-line halftones for newsprint and 120-line halftones for coated stock. Simple dial adjustments will provide control of tonal values to assure faithful reproduction of difficult illustrations.

SCAN-A-SIZER DEMONSTRATED AT SOUTHWESTERN EXPOSITION

A preproduction model of the new machine was demonstrated at the Southwestern Graphic Arts Exposition in Houston, Texas, July 3 through 11. The Scan-a-sizer will be

marketed under a leasing arrangement which will include servicing and instruction of personnel in the proper use of the equipment. Fairchild expects to make the machine available in 1955.

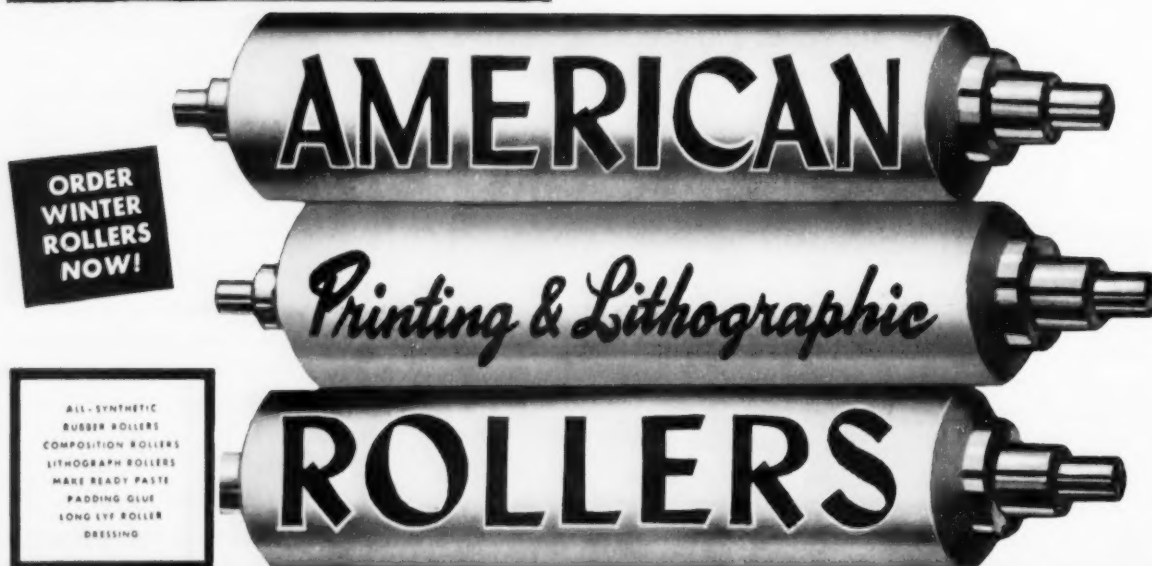
For more information on the new Scan-a-sizer, write to Fairchild Camera and Instrument Corporation, Robbins Lane, Syosset, Long Island, N. Y., Department 100-83U1.

FAIRCHILD
CAMERA AND INSTRUMENT
CORPORATION

Scientifically TESTED... *and* TESTED again by TIME



Tested step by step through manufacture in America's most modern roller-making plant; tested as to raw materials; tested for proper balance of ingredients; tested for size, for ruggedness, for potential performance . . . yes, tested scrupulously for each and every factor that may influence ultimate service—that's the impressive record of each and every AMERICAN ROLLER that leaves this plant. No wonder they later test out perfectly on the presses of so many leading printers and lithographers. They've got what it takes because rigid controls gave it to them; they're tough because competent know-how instilled them with toughness under the most relentless factory regulations known in the industry. That's why they're supreme on today's high-speed presses. Order them for your plant and see the difference!



ALL-SYNTHETIC
RUBBER ROLLERS
COMPOSITION ROLLERS
LITHOGRAPH ROLLERS
MAKE READY PASTE
PADDING GLUE
LONG LIFE ROLLER
DRESSING

AMERICAN ROLLER CO., 1342 N. Halsted, Chicago 22 • 225 N. New Jersey, Indianapolis 4

**MAKE MONEY!
SAVE MONEY!**



★ Here are printers' helps...
available to you at no cost

1 Heidelberg Eastern Sales Co. offers a portfolio of printed samples — ranging from a four-color label to a business card — showing what the Heidelberg press can do under ordinary conditions.

2 Embossing is a reviving art that offers printers the opportunity for extra profits. The Beckett Paper Co. offers information on how to do it in your plant.

3 A two-color broadside, No. 754, contains the step-by-step procedure — fully illustrated — for processing Harris presensitized aluminum offset plates.

4 The new Davidson Dual Model 251, a press that will handle either offset or letterpress jobs in sizes up to 10x14, is described in a broadside available from Davidson Corp.

5 Staude Mfg. Co., in bulletin No. 7, tells about a new feeder for the Staude Master Gluer and other carton folding machines that is designed to handle hard-to-feed, waxed and coated carton materials.

6 New MarV-Al letterpress packing is said to reduce makeready time by about 20%. It is described fully in a free folder offered by Tileston and Hollingsworth Co.

7 "You'll score a hit every time with the new Dayco Gold Seal offset blanket," according to a new folder by Dayton Rubber Co. Both the folder and a free sample are yours for the asking.

8 ACA adjustable speed drives for printing equipment, giving you DC performance and control from AC power, are described in Bulletin GEA-5568A published by General Electric Co.

9 Is static a troublemaker in your plant? A new folder tells how Statikil, a harmless liquid available in self-spraying containers, can eliminate your static worries.

10 When slow drying slows up press production, you can consult this J. E. Doyle Co. portfolio that tells all about use of the Doyle Infrared Dryer in printing plant applications.

11 Something for the boys—in the offset department—is the subject of an Ideal Roller & Mfg. Co. folder giving specifications and working advantages of Graytone litho rollers.

12 "Shaping a Better Future," the printer's die-cutting manual, and "A Barrel-Full of Money Making Ideas" contain valuable die-cutting tips from Accurate Steel Rule Die Manufacturers.

13 A handsome folder from C. B. Cottrell & Sons Co. describes a handsome and profitable piece of equipment, the Cottrell five-color rotary letterpress, a big press for big profits.

14 Binderymen will be interested in complete specifications and operating descriptions of the N-D Multiple Spindle Drill, all included in a folder from Nygren-Dahly Co.

15 Specifications, typical installations, instructions, and prices for anti-offset spray units are all detailed in data sheets prepared by Paasche Airbrush Co.

16 "It's easy to make your own color plates," says Ti-Pi Co., and they'll send you descriptive folders as well as samples of their rubber and plastic printing plates.

17 Craftsman Line-Up Table Corp. gives all the details on three of its line-up and register tables—one is for letterpress work, one for lithographers, and one for general layout.

18 "Electri-Facts," some proven reasons for buying an electric fork truck, will be sent by Clark Equipment Co., and you can also have a sample copy of "Material Handling News."

19 Fifteen outstanding lithographed letterheads, together with production notes, are all in "Gilbert Lithographed Letterheads of the Year," by Gilbert Paper Co.

20 "Gather, Stitch, and Trim in One Continuous Operation," says a folder from the Dexter Folder Co., and you'll realize bigger profits from your bindery operations.

21 Bothered by noise, vibration, and shifting of heavy machines? Read "Why It Pays to Anchor Your Printing Machines With Unisorb," facts and photos published by the Felters Co.

22 You can cut costs of cleaning offset dampener rollers in half, according to Jomac, Inc., and they give you the secret in folders describing the Jomac roller cleaner.

23 If too-dry air plagues your pressroom or bindery, take a look at Armstrong Machine Works Bulletin No. 1775, "Controlled Humidification"—a description of Armstrong steam humidifiers.

24 "Rotary Web Printing Presses" is a folio of specification sheets prepared by the Hamilton Tool Co. to describe its business form machines—presses, collators, and rewinders.

25 "Six Keys to Better Letterpress Production," a colorful catalog from the Miller Printing Machinery Co., gives you specifications for six top-production presses.

26 "Ions and Images" describes an unusual system of control measures employed by Harris-Seybold to protect offset press users against variations in plates and chemicals.

27 Floor loading of heavy paper rolls is no problem with the Staude Turn-Over Roll Stand, which takes rolls up to 70 inches in diameter. "Folding Facts No. 8" tells about it.

**FILL IT IN...
TEAR IT OUT...
MAIL IT TODAY**

This offer expires January 1, 1955

THE INLAND PRINTER, 309 West Jackson Boulevard, Chicago 6, Illinois

Please send me, without cost or obligation, material described under the key numbers I have circled below:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33
34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65

My Name _____ Title or position _____

Company _____

Street _____ City _____ State _____

Number of presses: Platen _____ Cylinder _____ Rotary _____ Offset _____

OUR COMPANY DOES ☐ Commercial Ptg. ☐ Newspaper publishing—☐ Daily ☐ Wkly. Circ.

☐ Lithography ☐ Gravure ☐ Our own composition ☐ Trade composition ☐ Photoengraving

☐ Electro and stereo ☐ Engraving ☐ Bookbinding ☐ Stationery—Office supply

- 28** N-D rotary perforators build profits, according to a folder from Nygren-Dahly Co., and specifications for a complete line of perforators are listed for your information.
- 29** If you're looking for both speed and accuracy in an automatic cutter, you'll be interested in a bulletin describing the Chandler & Price 37-inch automatic paper cutter.
- 30** "Fastest folder of its size" is the way the Cleveland "Double-O" folder is described in a bulletin published by Dexter Folder Co. Pictures and specifications are included, too.
- 31** "Printing That Looks Like Dollars" is the title of a Hammermill portfolio that will give you ideas for printing that makes dollars for you—printing on Hammermill safety papers.
- 32** Kleen-Stik's "Idea Kit" is packed with examples of labels, two-way window signs, bumper strips, and price tags, all finished with self-sticking moistureless adhesive.
- 33** "Ludlow Time Records" gives an interesting summary of average times required to set small jobs; records are from public demonstrations at the Sixth Graphic Arts Exhibition.
- 34** Photos and technical data, in a six-page folder by E. P. Lawson Co., tell the story of the three-knife Lawson Rapid Trimmer that will gear your bindery to mass production.
- 35** Acraplate equipment for rubber and plastic plate molding is detailed in an eight-page booklet from Luke Erie Engineering Corp. that includes specifications for five models.
- 36** Mount your own cuts? "Are You Missing a Good Bet?" and "There's a Big Difference," two folders from Irwin Mfg. Co., give advantages and prices for wood blocking material.
- 37** Just about all the details you'd ever need on photo arc lamps are given in a loose-leaf catalog and price list prepared by Macbeth Arc Lamp Co.
- 38** If your bindery bogs down on ruling jobs, John McAdams & Sons Catalog DR-49 may hold the answer to your problems—it has detailed descriptions of modern disc ruling equipment.
- 39** Anyone who's ever seen an issue of Mead Corporation's "Better Impressions" knows how much useful and entertaining information it contains. A sample of a current issue is waiting for you.
- 40** If you haven't a composing room storage problem, you probably aren't an "average" printer. A Mayville Metal Products folder depicting galleys and cabinets may hold your answer.
- 41** Mid-States Gummed Paper Co. has prepared a file folder sample book that contains generous specimens of just about every type of gummed stock your customers might call for.
- 42** The 1954 edition of Hammermill Paper's "Working Kit" contains samples and valuable suggestions that you can use in helping customers design effective letterheads and office forms.
- 43** Thousands of businessmen were asked what they liked and didn't like in letter-head design. The results of the poll are in the Neenah Guide to Preferred Letterheads, along with samples.
- 44** Formula for happy stonehands is Blatchford magnesium mounting base, the lightest plate mounting material—40 ounces per square foot. It's described in a booklet from E. W. Blatchford Co.
- 45** Oxford's Paper Selector Chart is a file-size folder that unfolds and unfolds into a mammoth broadside packed with specifications and recommendations for letterpress and offset papers.
- 46** Paper Manufacturers Co. has prepared a series of information sheets giving helpful hints for handling, storing, and printing gummed paper—hints that should prevent gummed stock headaches.
- 47** A new six-page folder points up 12 distinct features designed to insure safety, accuracy and dependable production for users of Lawson 46- and 52-inch automatic cutters.
- 48** "Some Reasons Why Printers Prefer Ludlow" is a 32-page book explaining in detail the Ludlow system of composition and telling how it can bring you greater composing room economies.
- 49** If you have customers looking for fresh ideas in cover designs for menus, programs, annual reports, or promotion booklets, the Hammermill Kit of Cover Designs offers valuable inspiration.
- 50** Any folding machine operator or estimator will find Dexter Folder's "Book of Impositions and Operating Instructions for Cleveland Folding Machines" a valuable working tool.
- 51** How makeready time is reduced as much as 40% by eliminating use of platen screws is described in a bulletin on Chandler & Price Craftsman 12x18 and 10x15 automatic presses.
- 52** "How to Get What You Need in Record Keeping Papers and Index Cards," by Parsons Paper Co., tells you how to select the proper stock for any business record.
- 53** The complete line of Vandercook prepress equipment—proofing, makeready, and premakeready devices—is shown and described in the company's current price list.
- 54** For the offset department, a folder from American Type Founders tells all about the Mann sheet-fed, one-color press, a unit designed to produce top-quality work.
- 55** The Miehle 17 Lithoprint, recently introduced, employs a new concept in ink and moisture control for offset work, and a new folder published by Miehle gives all the details.
- 56** "Want to Make a Better Impression?" asks a folder from Western Printing Machinery Co. The secret, you'll find, lies in using the WPM Honeycomb cylinders on your rotaries.
- 57** "Keep Paper Knives Sharp" might seem to be obvious advice, but this booklet from Simonds Saw & Steel Co. contains many hints that you may be overlooking in knife maintenance.
- 58** If you do offset work and haven't heard of ATF's Aqua-Trol, you've missed news of an important development in press moisture control. A new folder tells all about it.
- 59** Something new has been added, and the Miehle 29 letterpress now has a completely new inking mechanism with three form rollers. The details are in Miehle's catalog.
- 60** "Commercial Rotogravure Printing," a new book from the Champlain Co. is about the most comprehensive book available on the subject and one that should be in your own library.
- 61** Most of your customers will welcome suggestions for new ideas for sales blotters, and a new portfolio of samples from Wrenn Paper Co. should give you plenty of ideas.
- 62** For your growing file of paper samples, International Paper Co. will send two comprehensive sample books, one on Ti-opake and the other showing Ticonderoga Offset stocks.
- 63** If you're looking for those "greener pastures," better first read a booklet prepared by Graphic Arts Employment Service. It's called "Should You Use an Employment Agency?"
- 64** "Hudson-Sharp machinery for processing paper products" describes in words and pictures specialty machines for winding, creping, laminating, waxing, embossing, wrapping, and folding.
- 65** If you have occasion to order envelopes (and what printer doesn't?), you'll find valuable help in Old Colony's "Envelope Die Manual," a complete list of sizes and classifications.

AFFIX
STAMP
HERE

THE INLAND PRINTER
309 West Jackson Boulevard
Chicago 6, Illinois

Why We Bet Our Life — — — 1954 WOULD BE THE GRAPHIC ARTS' BEST YEAR EVER!!

MONEY —so plentiful the savings banks deposits keep on rising month by month. (Note—and now the government is making money more plentiful.)

UNEMPLOYMENT —people out of work in '54—only a fraction of previous years when we had much smaller population—when times were considered good. And, today unemployment compensation keeps the few unemployed eating without dipping into their savings. Watch unemployment drop this fall (sure as shooting).

RUSSIA — INDO CHINA — KOREA situation sells newspapers, but nothing untoward has happened, and pitiless publicity today throughout the world will (methinks) make the Machiavelian machinations of the war mongers die a-borning; their conquests by stealth are over.

AMERICA —at the adolescent age where it will grow like Iowa corn—you can see it growing—billions being spent to take care of more business in the next ten years than the previous thirty—all of which requires tremendous more printing (and most printing has to be FOLDED), and the BaumFolder Gold-Mine, on pay-for-itself terms—is yours for the asking. Which size may we ship?

14 x 20 . . . 17 x 22
22 x 28 . . . 25 x 38 . . . 30 x 46

RUSSELL ERNEST BAUM, INC.
615 Chestnut St., Philadelphia, Pa.

A COMPLETE SERVICE!



ADVERTISING ART
COMMERCIAL PHOTOGRAPHY
LETTERPRESS PLATES
OFFSET PLATES
ROTOGRAVURE PLATES

*Makers of Fine
Printing Plates*

GRAPHIC ARTS CORPORATION OF OHIO

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WOodward 2-9122

CHICAGO
222 West Adams Street
RAndolph 6-5383

NEW YORK
122 E. 42nd Street
OXford 7-2387

**New Gleem Toothpaste for people who
can't brush after every meal!**



**JUST ONE BRUSHING
destroys decay- and
odor-causing bacteria!**

**Only Procter & Gamble's GLEEM has new GL-70
to fight decay... freshen mouth all day!**

**Here's why FALPACO
Quality brings out
the most in EYE APPEAL!**

Before car cards can put over their sales message successfully, they must first *get* and *hold* attention! When they are lithographed on FALPACO Coated Blanks, they start with a *three-way* advantage in this important phase of Eye Appeal, namely:

1. Uniform printing surface that assures the finest reproduction. 2. The elimination, by the FALPACO process, of most of the tendency to curl, shrink or stretch—due to atmospheric conditions. 3. Special offset coating—100% casein-sized. Brilliant blue-white color.

These FALPACO qualities mean *Excellence* in the final job, either by offset or letterpress—for car cards, displays and calendars, etc. This eye appealing car card was produced by offset lithography for Procter and Gamble Co. by Spurgeon Tucker, New York, in 6 colors on 5 ply FALPACO, coated one side, special coating for offset.

Ask your paper merchant for samples and prices.



FALULAH PAPER COMPANY

New York Office—500 Fifth Ave., N.Y. 36 • Mills: Fitchburg, Mass.

Cheshire Mailing Machines, Inc.
1415 West Altgeld St.
Chicago 14, Illinois



Reduce MAIL COSTS

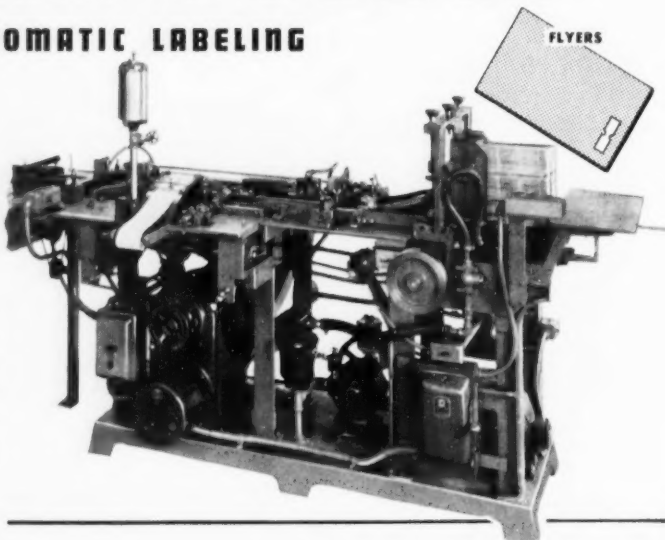
with **CHESHIRE AUTOMATIC LABELING**

FAST, ACCURATE, ECONOMICAL

Addressed labels in roll strip or continuous pack form automatically cut, glued and attached at operating speeds up to 18,000 per hour. Permits economical off peak pre-addressing from master records at any point removed from actual mailing location, eliminating mail room bottlenecks, and maintaining schedules, reducing customer complaints. Full range of specially designed machines for all types of mail.

Earlier models still operating after 25 years constant use. Today over ONE HUNDRED MILLION mailings per month by CHESHIRE machines. Let us analyze your mailing methods, perhaps CHESHIRE equipment would be profitable for you too. A brief outline of type, size and quantity of mail will facilitate an accurate evaluation of your requirements. Write today!

CHESHIRE MAILING MACHINES, INC.
1415 W. ALTGELD ST., CHICAGO 14, ILLINOIS



Welcome Printing House Craftsmen

foster

MANUFACTURING COMPANY

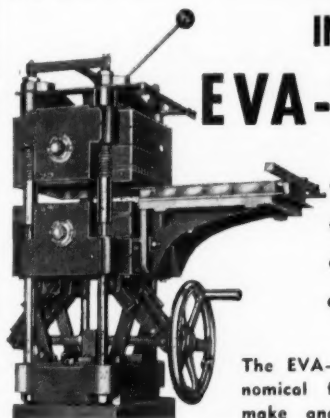
First in Composing Room Equipment

*cordially invites you
to visit our new showrooms at*

210 N. Broad St.
Philadelphia, Pa.

*We sincerely hope your visit to
Philadelphia is a memorable one.
If we, in any way, can make your
stay in our home town more pleasant,
please call on us.*

MAKE YOUR OWN RUBBER PLATES IN THE EVA-PRESS



- EASY TO OPERATE
- ECONOMICAL
- PRECISION MADE
- FAST

The EVA-PRESS makes it economical for every printer to make and print from rubber plates. Years of development and testing stand behind every EVA-PRESS. A quality press that makes both matrices and rubber plates. Only 4 minutes actual operator's time; 20 minutes vulcanizing while operator does other work. Makes rubber plates of any desired thickness for use in letterpress and offset presses.

Available in 110 volt,
220 volt, or other
specifications

SPECIFICATIONS

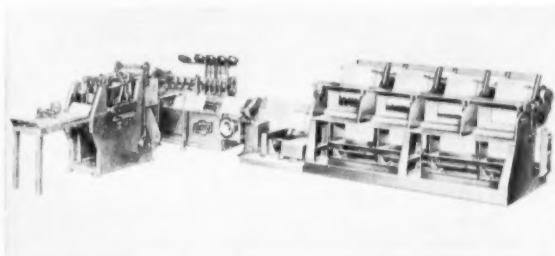
- Platen 11" x 13".
- Inside chase 10" x 12".
- Over 50 tons uniform pressure.
- Electrically heated—thermostatically controlled.
- Requires 17" x 28" floor space.
- Stands 32" high.
- Mounts on bench 23" high.
- Shipping weight 600 lbs.

AMERICAN EVATYPE CORP.

735 OSTERMAN AVENUE

DEERFIELD, ILLINOIS

This combination cuts
gathering and stitching costs
as much as 50%



The McCain Signature Feeders, Christensen Gang Stitcher
and McCain Three-knife Trimmer

This combination of three machines, coupled to form an integral unit, feeds the signatures, saddle stitches and trims the booklets or magazines in a single, continuous operation, at speeds of up to 7,500 completed books per hour.

The feeders are built in units of two, three or four stations, line-assembled to handle any desired number of signatures, which may range in size from 5 1/4 x 7" to 11 1/2 x 16".

An extremely accurate caliper, adjustable to operate at any point in a 7" range, detects and rejects gathered booklets with the wrong number of pages. If book is too thick or too thin, stitcher heads will not operate and the imperfect book is diverted to reject table without stopping the machine.

This Christensen-McCain three-machine combination breaks the bindery bottleneck, steps up production and brings down gathering, stitching and trimming costs as much as 50%. No time is wasted between operations and floor space is saved since there are no skids of work awaiting the next operation.

The three-knife trimmer is automatic and fast, taking the books singly and trimming three sides with unexcelled accuracy. It handles books up to 1/4" in thickness. A heavy duty special is available to trim books of 1/2" thickness.

Our representative is ready to give you figures showing the economies you may expect from this combination. Circular giving more detailed information will be sent on request.

Dexter Folder Company

General Sales Offices

330 West 42nd Street, New York 36, N. Y.

Boston, Philadelphia, Washington, Cleveland, Chicago, St. Louis
Agents in principal foreign countries

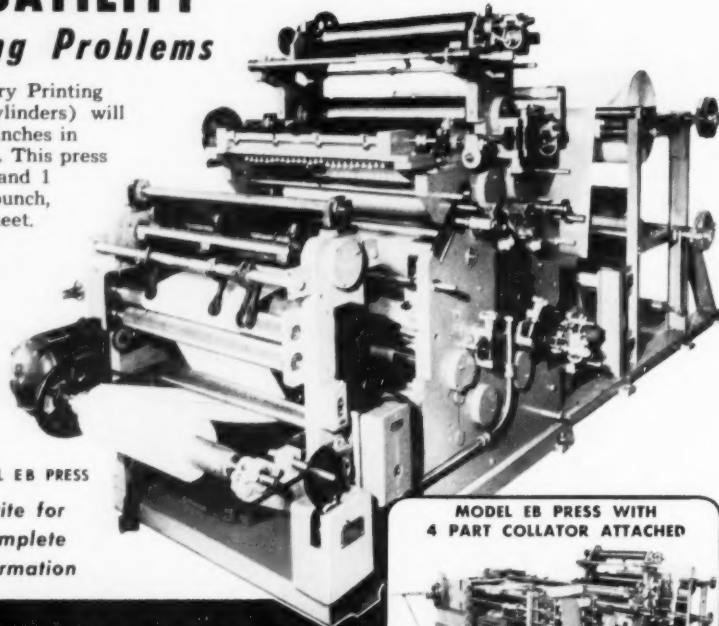
HARRISON VERSATILITY

Solves Many Printing Problems

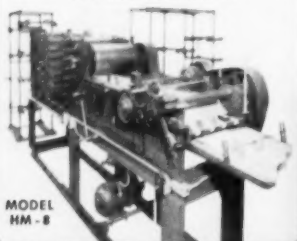
The Harrison Model EB All-Size Rotary Printing Press (by means of interchangeable cylinders) will print a web 26 inches wide by 16 to 28 inches in circumference... in variations of 1/2 inch. This press will print 4 colors face or 3 colors face and 1 reverse, number, line-hole and file-hole punch, cross and parallel perforate, rewind or sheet.

It is compact and utilizes a minimum of floor space and is designed for profitable operation for the smallest shop on through to the largest of plants.

The Harrison press is constructed in a manner that successive operations immediately follow each other, eliminating paper stretch and insuring a more perfect register.



HARRISON STANDARD
8 PART COLLATOR



MODEL
HM-8

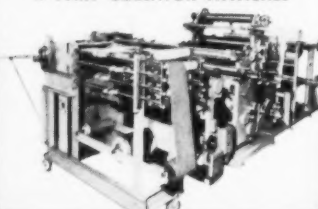
MODEL EB PRESS

Write for
Complete
Information

**D. L. HARRISON
CORPORATION**

3923 Elm Street, Dallas, Texas
Phone TRemont 3252

MODEL EB PRESS WITH
4 PART COLLATOR ATTACHED



Handy BOXES

Are just what the name implies

An assortment of necessary but little used characters, in all sizes, packed conveniently for easy access.

Also a vast array of ornaments and corner pieces, that add to the appearance of every composition job. Packed in convenient and strong containers, they can be stored on galleys for a permanent file.

You probably have enough old metal around the shop to buy an assortment of these Handy Boxes.

Your dealer can supply you or write direct.

BALTOTYPE

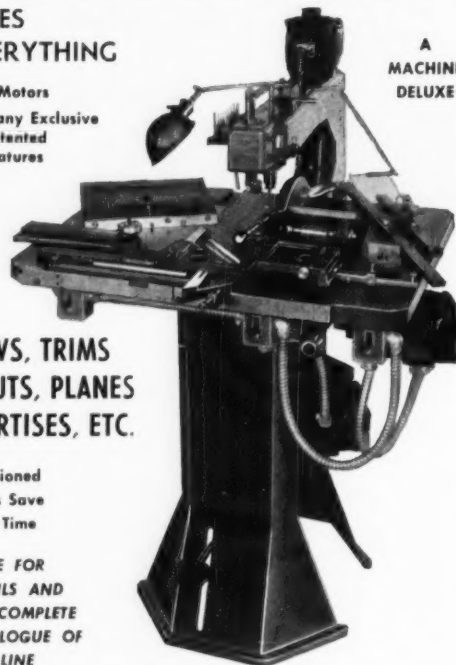
15 South Frederick Street • Baltimore 2, Md.
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RICHARDS' ELECTROMATIC

DOES
EVERYTHING

- 3 Motors
- Many Exclusive Patented Features

A
MACHINE
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SAWS, TRIMS
ROUTS, PLANES
MORTISES, ETC.

Precision
Plates Save
Press Time

WRITE FOR
DETAILS AND
FOR COMPLETE
CATALOGUE OF
OUR LINE

J. A. RICHARDS Co.

KALAMAZOO, MICH.
13 F

5 GOOD REASONS YOU'LL PROFIT BY USING EITHER ONE OF THESE

Siebold

**"SLIP-ON"
DAMPER COVERS**

1. Made from special long-wearing Molleton cloth fabricated to our exacting specifications.
2. Stitched by a precision-machine method which assures great firmness and strength—yet positively prevents any indentation on plate.
3. Treated by an exclusive Siebold process which provides a silky finish that reduces lint and shedding.
4. Made to exact damper sizes, Siebold's SLIP-ON Covers can be easily pulled on by hand or with your own machine.
5. And they fit like the paper on the wall—wait till you see how even and tight the dampers are when completed.

MEMBER: Litho-
graphic Technical
Foundation—National
Association of Photo
Lithographers—Na-
tional Association of
Printing-Ink Makers—
National Printing-Ink
Research Association
— N. Y. Employing
Printers Association.

"OVER A
HALF CENTURY"
OF SERVICE



Try our
**FRENCH
MOLLETON**



Our dampening roller service is available to you. We have the latest in machinery—including our breaking-in machine, to assure you a true and perfect roller.

J. H. & G. S. **Siebold** INC.
MANUFACTURERS OF
PRINTING, LITHOGRAPHIC
INKS

150 VARICK STREET • Dept. A • NEW YORK 13, N.Y.

**WITH A
TAYLOR**

REGISTERSCOPE

**YOU CAN
SEE THE
PROFITS**



You can see that forms are in register—before they go to press—when you install a Taylor Registerscope on your present, semi-steel imposing surface. Form Makeup is speeded up. Press standing time to secure register is virtually eliminated. You gain hours of *productive* press time.

TRIAL PLAN—Write for details of our trial installation plan. Without obligation you can prove to yourself how the Registerscope will save time and increase production in your own plant. We'll show you how its moderate first cost can be quickly earned through increased profits.

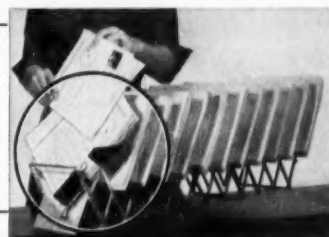
Other Registerscope models are available for smaller presses and for rotaries.

TAYLOR MACHINE CO.

Rm. 302, 210 Guilford Avenue

Baltimore 2, Md.

PROFITABLE COLLATING



Evans GATHERING RACKS ... and SPEEDY JOGGER

More than 3,500 sheets an hour can be gathered by one unskilled worker. Pace maintained without fatigue. **THINK WHAT THIS MEANS TO YOU:**

Your list price for collating is \$1.25 per M. With *Evans* Gathering Racks it costs only \$.35 per M—A NET PROFIT TO YOU OF \$.90 PER M.

GUARANTEED to produce *quicker* and *more accurate* results than any other collating aid on the market. Racks are all aluminum, with 6, 12 or 18 sections. Each section holds 500 sheets at inclined angle. Non-skid in use, Racks collapse for setting aside. Jogger is aluminum; fits end of any TU Rack as shown. Worker drops gathered sets criss-cross into Jogger, taps handle as hand moves forward to resume gathering—and sets jog neatly for removal.

SHOWN: 12-section TU Rack at \$16.50. 7 other Racks \$10.00 to \$25.00. Jogger \$10.00

See Your Dealer or Write:

EVANS SPECIALTY CO., INC., 419 N. Munford St., Richmond 20, Va.

Vol. IV. No. 2.

PHILADELPHIA REPOSITORY.

AND

Weekly Register.

1804 1954

Then as now it was

Johnson

for quality inks!

CHARLES NEW Johnson COMPANY, INC.

GOOD INKS SINCE 1804

NEW YORK	CHICAGO	BOSTON	ST. LOUIS
CLEVELAND	DETROIT	BALTIMORE	KANSAS CITY
PITTSBURGH	ATLANTA	DALLAS	

10th and Lombard Streets, Philadelphia, Pa.

Medal for Printing Ink:

"Extract from the minutes of the Philadelphia Com-
pany of Booksellers, - Jan. 13, 1804.
The Committee to select were committed the Specimens of
Printing Ink, as also the Volumes accompanying them,
respectfully report:—
That they have carefully examined the Specimens
of Printing Ink, as also the Books produced as Spec-
imens, submitted to their inspection, are of opinion,
though both are good, and superior to a specimen of
London Ink examined at the same time, yet, that the
preference is due to the Ink made by Mr. Jacob
Johnson, not only as to the appearance, but as it pre-
serves its colour, when exposed to the heat of a stove,
superior to others; they therefore, take the liberty
of submitting the following resolution:—
Resolved, That a gold Medal of the value of Fif-
ty Dollars, be given to Mr. Jacob Johnson, in con-
formity to the resolution passed 1st August, he hav-
ing produced the best specimen of Printing Ink to
the Company.
On motion, Resolved, That the company agree
to the above report, and that a committee be appoint-
ed to have the Medal made, as also that the resolu-
tion be published, signed by the President, and attest-
ed by the Secretary."
MATHEW CAREY, President.

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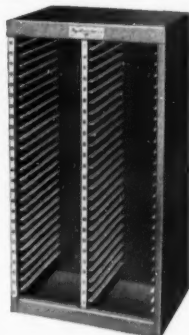
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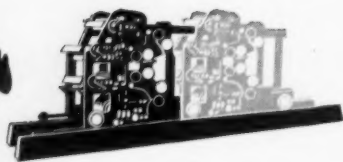
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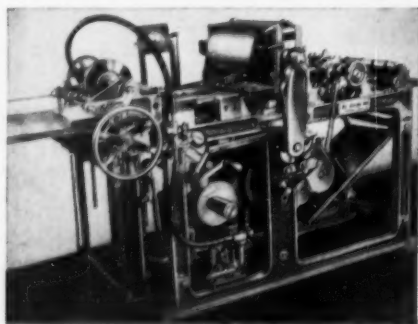
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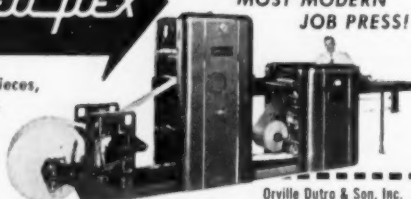
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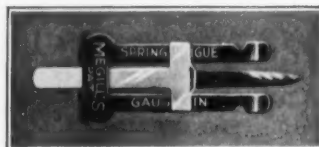
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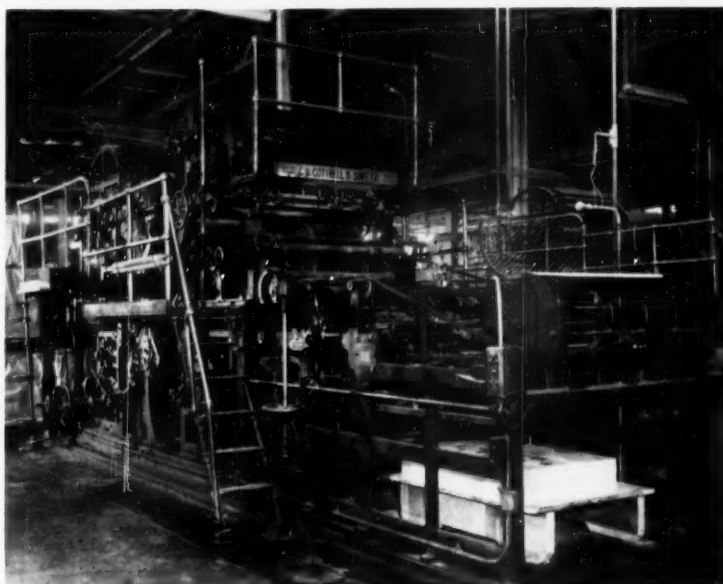
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THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ It's not generally known by members of the current crop of Printing House Craftsmen, but Bill Stock, last year's president of the Cleveland Club, is responsible for the name of the International Association's official publication, *Share Your Knowledge Review*. It was away back in 1929, the year most of us remember as "The Year of the Great Stock Market Crash," that Bill entered a contest sponsored by International for a new name for the magazine. After pawing through 167 suggestions, the board of governors came up with Bill's title as winner. Now he's just as active in the Cleveland Club as he ever was and still sells electros for Lawrence Electrottype Company.

★ We are always amazed at what our friends turn up in libraries when they start looking. Herb Ahrendt, New York City printer and thermographer, went into his local library the other day and staggered out with the information that as far back as 1855 Robert Crosse was granted a patent in England for casting types with a letter on each end so that "the letters on each end might be printed simultaneously from the top and bottom of types." What Mr. Crosse forgot to do, or have done, was to invent a press that would make an impression from both sides of the same form at the same time! Perhaps modern type should be cast this way so that when one side wears out, all we have to do is to just turn it over.

★ The last time we were in Cincinnati (was you ever in Cincinnati?), we heard about a retired printer whose hobby is collecting letterheads—not the usual everyday variety but ancient ones, those used by many kinds of business in days long gone by.

George C. Trimpe of 424 East Third Street took us up to his attic and showed us orange crate after crate of old-fashioned letterheads, representing every kind of business you can imagine. He's now 72 years old and claims he's the only man in the United States who collects old letterheads as a hobby without a commercial angle.

Mr. Trimpe has been a printing instructor in Cincinnati high schools, a compositor, a proofreader, a pressman and a paper cutter. Now he just enjoys his leisure and hobby, and plays traffic cop for the school children every morning and afternoon.

The attic collection contains now more than 14,000 different letterheads and he hopes for 20,000 before he finishes. Every time he learns the name and address of a company or organization, he requests samples of the firm's old letterheads. He'll welcome them from any source.

Now, in his later years, he's even thinking of selling the collection—perhaps to a graphic arts training school or to a library. At any rate, he says he's open for an offer, after having spent 53 years collecting the letterheads.

★ To package its new perfume, "Noa, Noa," Helena Rubinstein wanted a package that would suggest the exotic atmosphere invoked by the scent's Tahitian name. So she hired the Lord Baltimore Press in Baltimore (Maryland, where else?) to design the package. The trick was to make the prospective

customer say "Yea, Yea," when the clerk trotted it out. On second thought, no perfume with such a name would ever sell the second time—not if the man in the romance recognized it by its right name. Which is one thing a package, even a Lord Baltimore package, can't do.

★ Next time one of your employees complains about working conditions (not that he ever would in *your* plant!), remind him of these conditions in Russia (according to *Changing Times*):

Minimum wage: None . . . Absence from Work: You can be dismissed if you're away more than one day a month . . . Late to work: If over twenty minutes, you can be fired on the spot . . . Long Lunch Hour: Punishment will probably be a stiff court fine . . . Leaving Before Quitting Time: A fine . . . Quitting Your Job Without Permission: Two to four months in jail . . . Refusal to Accept a Job Transfer: Jail sentence . . . And they call that a worker's paradise.

★ Among the many printer's house organs we peruse each month, *Topics in 10-Point*, issued by the Lund Press, Inc. in Minneapolis, contains some of the best little selling messages interspersed with other interesting reading we have ever read. Here's a sample of one that particularly intrigued us (under the heading, "Gutenberg Would Be 'Shocked'"):

"We notice in a trade magazine where an enterprising inventor has come up with a printing press which uses magnetism in place of pressure to print. According to the explanation (over-simplified, of course), the paper is charged with a negative electrical value, and the ink on a cylinder just ahead of the paper is charged positively. When the proper moment arrives, the ink jumps from the speeding cylinder to the paper because of the electrical attraction. The contraption isn't on the market yet, but you can bet your bottom Linotype machine that when it's ready, Lund Press will be the first to investigate its possibilities to see if it can help to give you the finest printing at lower cost. For Lund knows that, in addition to the fine craftsmanship of its experienced printers, the most modern equipment is necessary to give you what you need when it comes to printing. And at the Lund Press you'll find the men who know printing best, plus the modern equipment necessary to assist you in obtaining printing perfection."

★ A steel composing rule can be put to many uses. We had to reach clear back to 1896 for this story from Breckenridge, Minnesota:

"B. Spence, a printer, was arrested here a few days ago for theft. Officers locked him up. Next morning they came to the jail for him but Spence was gone. He had unscrewed the lock from the jail door with his steel composing rule and taken leg bail."

★ We have never forgotten the advice of one of America's best known printers (he once owned Roycroft Press, E. Aurora, New York), Elbert Hubbard: "To avoid criticism, do nothing, say nothing, be nothing."



Gutenberg's partner, Fust, was tried as a sorcerer because of the unbelievable uniformity of the firm's printed Bibles. In the dawn of printing history, makeready was still done by guesswork. Often it took over a day to stretch the parchment "tympan" on the press.



Gutenberg and partners Fust and Schoeffer

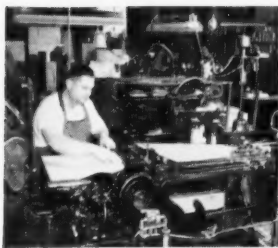


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